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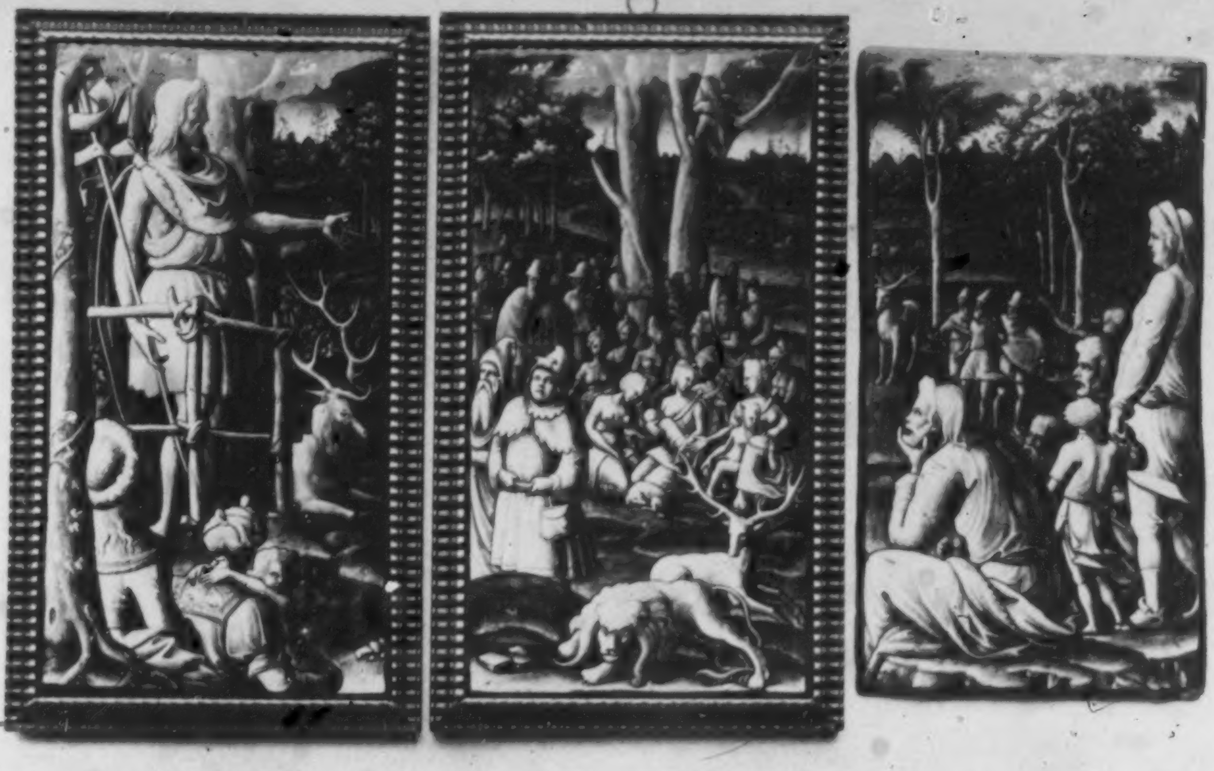

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SCIENCE AND ART DEPARTMENT OF THE COMMITTEE
OF COUNCIL ON EDUCATION.

CATALOGUE OF THE SPECIAL LOAN EXHIBITION OF ENAMELS ON METAL

HELD AT THE SOUTH KENSINGTON MUSEUM IN 1874.

LONDON:
PRINTED AT THE CHISWICK PRESS.
1875.

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Science and Art Department of the Committee of Council on Education, South Kensington.

SPECIAL LOAN EXHIBITION OF ENAMELS ON METAL.

At South Kensington, the 29th day of January, 1874.

By the Right Honourable the Lords of the Committee of Her Majesty's most Honourable Privy Council on Education.

A SPECIAL Loan Exhibition of Enamels on Metal will be held at the South Kensington Museum during the ensuing season, subject to the usual regulations of the Museum as regards Loans of Objects, and a Committee will be formed to advise my Lords on the subject.

The following noblemen and gentlemen accepted the invitation to serve on the Committee :—

The Duke of Marlborough, K. G.
The Earl of Warwick.
The Lord Chesham.
The Lord de L'Isle and Dudley.
The Lord Houghton.
The Lord Wharncliffe.
Sir M. Digby Wyatt.
Mr. G. Cavendish Bentinck, M. P.
Mr, J. L. Bowes.
Major Festing, R. E.
Mr. C. D. E. Fortnum.
Mr. A. W. Franks.
Mr. A. J. B. Beresford Hope, M. P.
Mr. Charles Magniac.
Mr. W. Maskell.
Mr. A. Morrison.
Mr. J. H. Pollen.
Mr. J. C. Robinson.
Mr. R. H. Soden Smith.
Rev. Montague Taylor.
Mr. R. A. Thompson.
Mr. H. Vaughan.
Mr. George Wallis.

PREFACE.

I.

THE word *enamel, émail, smalto,* is derived from the Latin *malta,* a word of late origin, signifying *mortar.* It means a mixed material vitrified by the action of fire, and applied to the decoration of metal surfaces. Enamel is in fact glass composed of silicates united to metallic oxides which will fuse under heat sufficient at the same time to soften the surface of certain metals on which the glass paste is laid, and to which it is thus permanently united. The metallic oxides give the colours required, and as the colours are liable to considerable changes under certain degrees of heat, the greatest skill is necessary to determine the exact degree of heat and time of exposure which will insure the hue intended by the artist *and no other.*

The mixture of materials, time of firing and other details have been variously practised by different schools and artists, and these particulars have been handed down as secrets, or have been attainable only after long experience and many failures.

2. There is more than one kind of enamel, as may be seen on examining the examples here shown, and they may be classed according to the methods of working and the completeness of firing. In the early enamels the vitreous paste is thick and solid, being but partially turned into glass. In these enamels the colours are pure and rich, particularly the reds, blues and greens, but the material is opaque, and has to be rubbed down to a smooth surface after the process of firing is complete. This is the method used in the greater part of the enamelled vessels of the Chinese, the Byzantine reliquaries, crosses and sacred vessels made on the Rhine, mostly at or near Cologne, and the early manufactures of

the enamellers of Limoges. Bishops' and abbots' croziers or staffs of office, caskets, basins and sacred utensils of all sorts have been made by this process of enamelling at the latter cities, and the monumental effigies of tombs, as well as the fronts of altars made in copper or bronze were occasionally decorated with the same material. The *Pala d' oro*, a front of enamel work on the high altar of the Basilica of S. Marco, in Venice, and the tomb of the Earl of Pembroke in Westminster Abbey, are existing examples of such uses of enamel.

3. There are two ways of applying opaque enamel; it is either encrusted on the surface in broad masses or enclosed within fine bands or strips of metal. The first of these two kinds is known by the French term, "*champlevé*," *i.e.* the metal ground is removed and the paste laid into the empty spaces. The way this is done is by casting the metal vessel with these hollows ready, and the rims, bands, or figures intended to remain and to be gilt on their surfaces standing out in relief. (See a curious example in No. 893.) The hollows are then filled up with the glass paste, and it is put into a *muffle*, an earthen receptacle enclosed in the furnace, round which the fire can play on all sides without touching the objects within. A chink or hole is left in the door of the furnace, corresponding with the mouth of this *muffle*, through which the artist can watch the fusion, and check it at the precise amount he requires. This process is repeated till all the hollows are filled, and the whole is then rubbed down to an even surface.

4. A second method of incrustation with this opaque enamel is to lay over the surface of the object strips of metal or filigree work, which are soldered to it and leave the entire design marked out in small enclosures to be afterwards filled and fired as described. This is called by the French "*cloisonné*," in cells, on account of the bands or enclosures which separate the colours and define the proposed patterns. Much finer designs and more minute and delicate ornament can be executed by this method than by the first described. The interesting collection of Japanese vessels exhibited by Mr. Bowes; the great Chinese cisterns and bowls belonging to Lord Wharncliffe; and a number of early German enamels belonging to private exhibitors and to the Museum are examples of this filigree incrustation.

A particular modern piece has been selected to begin the Catalogue, viz. No. 1, given by the maker to the Museum, which completely illustrates this process of encrusting surfaces with opaque enamel in small enclosed spaces. One of the three plates under that number is of gold, with the entire design worked on it in fine ribbons of gold corresponding with the lines of the drawing (which is also shown), and forming hollows ready to receive the vitreous paste. A second plate shows the work after one or two firings; and a third shows the whole work filled up and ground down to a polished surface.

5. A third kind of enamel is painted with fusible materials on a broad surface of gold, silver, copper or platinum without hollows or prepared enclosures, and the material is fired and rendered translucent, like coloured glass. The designs are engraved or chased on the solid metal underneath, of which the lines show through the translucent medium. This may be seen in the French, German, and Italian tablets and triptychs of the fourteenth and fifteenth centuries. The same process of chasing or scoring the metal work, over which very transparent and perfect vitreous enamel is laid, was practised on the various watch-cases, snuff-boxes, and other examples of French and English enamelling of the last century.

6. The enamels, however, which rank the highest as works of art, and which are the glory of the great Limoges painters of the sixteenth century, are complete pictures painted on a vitreous ground laid over plates of copper slightly convex in form, and covering them on both sides to avoid shrinking in the furnace. Very beautiful examples of these paintings are exhibited both by private contributors, and from the collections of the Museum, and they are the most artistic and perfect examples of the art of enamelling.

Much of this work is painted in black and white only, generally with pale tinting on the flesh.

In many examples both opaque black and white enamel and translucent parts or details are employed in the same picture. Such work was done by the families of Limousin, Courteys and other artists of Limoges in the sixteenth century, and the dish of Sir R. Wallace, No. 713, a series of pieces, beginning with No. 744, belonging to Lord Warwick, the horn belonging to Mr. C. Magniac, No. 730, by L. Limousin, may be referred to in illustration of this use of both kinds of colouring.

Opaque enamel is sometimes applied to gold or copper as a full white, with designs painted and burnt on it looking like porcelain, such as watch and clock faces, Dresden and Battersea snuff-boxes, sugar-plum boxes and other trifles.

7. The *History* of enamel dates back through many ages. Whether the Egyptians actually practised enamelling, that is, fusing glass on metal surfaces by fire, is uncertain; at the same time the existing number of small Egyptian figures of enamelled earthenware or porcelain is so great that it may be doubted

whether the Egyptians could have been ignorant of the use of this material in the way now under discussion.

The word enamel or *émail* has been, perhaps too ingeniously, derived from the Hebrew *Haskmal*, translated in the Vulgate *electrum*, and the use of enamel taken to be signified by both expressions, and to have been well known to the Hebrews.

It has certainly been an art familiar to the Chinese time out of mind. It was known to the Greeks, and Signor Castellani possesses two Etruscan gold earrings found at Volci on which green translucent enamel is laid; it is to be regretted that they are not now in this country for exhibition.

If the Greeks and Etruscans were enamellers, it is certain that the art would have been known and practised in Rome. In the picture galleries of the Kensington Museum, among the examples of antique glass there shown, are a number of dishes or bowls, bottles, fragments of glass of all colours, and schmeltz glass (made up of fragments of opaque glass), such as has been made at all times by the Venetians of Murano; who probably brought the old art with them when the founders of the insular Republic took refuge, before the barbarous invaders of Italy, in the marshy islets of the Lagoon.

It can scarcely be supposed that, with glass of this description in common use, and remembering the perfection to which they carried metallurgy, damascening or inlaying in bronze or other metals, the Romans should have been ignorant of the art of enamelling on metal.

8. Much of the coloured glass ornament here alluded to has, no doubt, been intended for insertion by means of glues or cements into cornices, ceilings, or pieces of furniture, and in this way the Egyptians used glass pastes and ornaments, inserting them into carved ivories, wood, and other materials; but still it must be supposed that the Romans were acquainted with the process of enamelling on metals by fire, and perhaps they imparted this art to nations outside. Several small pieces of Gallo-Roman enamel are exhibited in the case that contains the early German examples.

9. Our own countrymen and the Gauls practised metallurgy in bronze, and added to it enamel, both during and after the Roman conquest and occupation. Had the Britons any knowledge of enamelling, as they probably had of fusing bronze, before they formed one of the Roman dependencies? Merchants brought tin, probably in the form of weapons or ornaments, and quite as probably tin alloyed with copper, to Rome long before the time of Cæsar. Did they also find vessels, arms, or ornaments partially filled in with enamels?

At any rate, enamelling was an art well established in Britain, as well as in Gaul, during the decay of the Roman empire. Gaulish enamels were probably exported to Rome. Interesting examples of Gallo-Roman, Roman-British and Celtic-Roman ornaments are exhibited by Mr. Edkins, Mr. A. W. Franks, Mr. A. Nesbitt and from the South Kensington Museum.

10. The art migrated to Byzantium and was carried on at Constantinople under the late emperors. From Constantinople it was imported to the Rhine, perhaps by fugitives, at the time of the Iconoclastic decrees of Leo the Isaurian, and during the eighth and till the middle of the ninth century.

A great school was established at Cologne. The Byzantine influence also affected the French schools of Limoges in the middle of France. Probably the art had continued from the times of the Gaulish artists, and received an impulse from the same causes which led to its growth at Cologne. At any rate, enamels were the special production of the Limoges workmen in the twelfth century. Both these centres produced opaque enamels (such may be seen in the enamels representing that period in the Exhibition), encrusted either on cast work; *champlevé*, or on surfaces divided by lines of metal. There is much likeness between the Limoges and the Rhenish enamels, the latter, however, being the most varied in hue and the most elaborate in pattern and decoration.[1]

The French Limoges enamels were exported to this country during the middle ages, and to most other parts of Europe, and even sent as presents to Eastern potentates.[2]

The art suffered severely from the sack of Limoges under the Black Prince in 1370.

11. The next period to be noticed is that represented by the translucent enamel triptychs, reliquaries and other devotional objects, of which examples are exhibited from the Museum collections among the German mosaics. France, Germany, and above all, Italy, produced this class of enamels. The small gold tablet belonging to Sir Richard Wallace, No. 356, is the most noteworthy example of this description of work. The design is chased or beaten on silver or gold, and is visible through the translucent covering of glass material.

12. In the fifteenth century the Limoges enamellers recovered their fame, working in a new method, and it is from this period that we have

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[1] A. W. Franks, Pref., "Enamels in Special Loan Catalogue, South Kensington Museum, 1862."
[2] Ardant, "Emailleurs, &c. de Limoges," 86.

authentic names of artists. For the earlier productions there are no names of makers definitely to be given; they lie unknown under the weight of a long night, having had no bard to perpetuate their memory.

The first revival began with designs in thick paste, partially translucent and in slight relief, with pearls or jewels formed in thick relief on the surrounding ornamental details. The family of Penicaud, artists for two, perhaps three generations, began to work in this manner.

In the time of Francis I. Italian painters, sculptors, and goldsmiths were invited to settle in France, and, no doubt, did much to instruct the painters in enamel. Francis established a recognized school of enamellers, and gave to Leonard Limousin the title of King's painter. Other artists of the same name, sons or relatives, practised with him and a large number of the pieces in the Exhibition, signed L. L. with fleur-de-lys, F. L. and J. L., are by these artists. Martin Didier, who used the "Pape" signature, P. P., was a contemporary. The MD. found with it, has been taken as possibly referring to a date, and the P. P. to one of the Penicaud family.[1]

Another family which produced fine draughtsmen and colourists, much of it over tinsel and of great brilliancy, was called Courtois, or Courteys.

Enamels of extraordinary brilliancy were produced by the family of Court, called also Vigier, especially by Suzanne Court.

Pierre Raymond, also spelt Reymond, Reymon, Rexmon, and Remon, is one of the great artists of the middle of the sixteenth century. His signature is on numbers of pieces, and (as is the case with other masters) is not seen on many works which have belonged to a connected series, of which every piece was not signed.

These artists are seen in perfection in the examples now exhibited. Not to speak of the collections in the Museum, those of the Duke of Marlborough, Lord Warwick, Sir Richard Wallace, Mr. Charles Magniac, Mr. Gambier Parry, Mr. Davis, Lady Burdett Coutts, Mr. Napier, and many more, are productions of one or other of these families of enamel painters. Examples can be selected out of each of these collections of works by the artists named, and the reader need only be directed to the cases in which they are contained in the middle of the court.

13. After the beginning of the seventeenth century, the excellence of the Limoges painters and draughtsmen declined; enamels, however, continued to

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[1] Ardant, "Emailleurs," &c.

be produced at Limoges, and the families of Laudin and Nouailher represent the best art of that century; that of Laudin lasted into the eighteenth.

14. There remains a class of French enamels in which the transparency of the material seems unequalled by the older work, and is a feat of great mechanical skill, that is, enamel applied to snuff-boxes, patch-boxes, and other trifles, that came into use when the Limoges artists of the great period had passed away. These objects were worn or used continually, and it became the fashion to carry them about the person. A curious example may be seen in No. 258, a small *étui*, or work-box, with several small utensils fitted into it, all elaborately worked with enamel in common-place patterns, but of excellent texture and fineness. This little piece is said to have been sent to China as a present to the Emperor by Louis XV. Extraordinary examples of skill in the application of the material will be seen on small objects in the same case: watch-cases, rings, scissor-cases, knife-handles, and other objects of personal use. A collection of such enamels is exhibited by Mr. Charles Goding, in the South Kensington Museum, but they are not arranged in this special exhibition.

The art, however, revived or was continued in the form of beautiful miniature portraits and paintings set in lockets, rings or small oval frames. Petitot is the greatest name connected with art of this kind. A number of his miniatures are exhibited. He had many scholars or imitators, but the fineness of drawing, the spirit and skill of his painting, will be found wholly without equal among the works of contemporary painters in enamel.

15. Enamels are made at the present time in the porcelain factory of Sèvres, and several examples will be found among the modern French productions. The manufacture of porcelain now carried on in that town was originally at Vincennes, and was removed by the *Fermiers-Généraux* in the last century to its present site. Louis XV. acquired it for the crown, and it has remained state property ever since. At what time enamels were first made there, or whether they have been made there before recent times is uncertain.

16. It cannot be doubted that enamel was made in England during both the early and late middle ages. To say nothing of the early Celtic art which was contemporaneous with that of the Gauls and the Irish, there are interesting examples of translucent enamel amongst the Anglo-Saxon remains bequeathed in the Gibbs Collection to the Museum. Nos. 338, 339 in this Catalogue are of English make in the thirteenth and sixteenth centuries, down to which period

the arms, monuments and metal effigies of lords and knights were decorated with colour laid on in the form of enamel. Other examples of English work are the book-cover of Queen Elizabeth, and the case of a portrait of that Queen by N. Hilliard, amongst the jewellery. A still older piece is a small golden reliquary, No. 294, belonging to Mr. Maskell; from which, perhaps, part of the enamel has perished. A modern piece is exhibited by Mr. Bowes.

17. We have, unfortunately, but few examples of the coarse, but effective enamel on iron or brass, cast with depressions made to receive the vitreous paste, such as the candlesticks of Lord Warwick, and the fire-dogs belonging to Lord Cowley, No. 342. They were made in England during the seventeenth century.

18. Allusion has been made to the English enamels, which were made during the middle of the last century in Battersea, on the Thames. A small factory was set up at York House, by Stephen Theodore Janssen, about 1750.[1] Snuff-boxes and portraits were painted at Battersea, and several artists, native and foreign, were employed there. Many of the designs seen in this exhibition are done by transfer printing. These objects came under the notice of Horace Walpole, and the manufacture continued till 1775. A few instances are known of later productions, and portraits of Nelson and Wellington were made as late as the beginning of the present century. With these rare exceptions the manufacture cannot be said to have survived the end of the eighteenth century.

At Bilston, in Staffordshire, a factory was carried on of enamels on copper. It came to an end about the close of the last century.

19. The finer kinds of enamels, such as those made in France during the reigns of Louis XV. and his successor, were sometimes produced in London, as may be seen in No. 297, a pedometer and watch case.

20. Enamels made within the last few years are exhibited amongst the French and Austrian productions, and some pieces decorated with great skill by the Russians.

21. The Oriental enamel is of several kinds. The Chinese need not be described in any detail. The examples exhibited by the Hon. Sir Henry Keppel, by Lord Wharncliffe, the Rev. Mr. Taylor, Sir Richard Wallace, those of the Kensington Museum and, indeed, all that are contributed, illustrate the best periods either in the designs, or by the skill shown in overcoming the

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[1] W. Chaffers, "Marks and Monograms," Battersea.

mechanical difficulties of firing and completing vessels of great size and intricate decoration.

22. The Japanese pieces lent by Mr. Bowes are a curious contrast, they are mostly cloisonné work of extremely minute patterns and diaper; and the hue is dark to an extreme degree of sobriety. The relative ages assigned to them in these pages are given on the authority of the owner.

23. There are in the Chinese cases a few examples of painted enamels similar to those of Persia, brilliant in colour and laid over copper, with much of the effect of a porcelain surface.

24. The Indian work is of great beauty. From the India Museum a gun, swords and other pieces, covered with flower painting of brilliant colours, made [illegible] Cashmere in the Persian manner, are very delicate in execution. The Indians of various other races produce translucent enamels in blue, green and red, a colour difficult to obtain. The Persian work is like that of Cashmere, gay, bright in colour and admitting portraiture among the decorations. Examples are exhibited in the Indian case.

One piece represents a special class of work, only made at Pertabghur, spelt also Purtipoor. It is of green hue (the same makers produce a sapphire blue) on a gold setting. On this are laid, or into it are fastened, small designs of horsemen or other figures in pure gold, having the green or blue enamel underneath. This is often said not to be true enamel, but to consist of slices of glass let into the gold jewellery of which it forms a part, and having the small figures fastened in by some process or other analogous to that of the Egyptians, to which allusion has been made. This however, as I am assured by M. Castellani and by Lieutenant Cole, is not the case. The enamel is a real vitreous paste, fired on gold, and with the small surface designs incorporated into it in the furnace, as in other enamels. These pieces are examples of rare skill, for the work is made in the rudest muffles, and with furnaces made for the occasion in the earth and heated by the blow-pipe, or by blowing violently with the lungs. It should be added that the secret of making them is confined to two or three families.

JOHN HUNGERFORD POLLEN.

1874.

NAMES AND SIGNATURES OF THE LIMOGES AND OTHER ARTISTS IN ENAMEL.

THE artists of Limoges whose names and signatures are known, date from the revival of the art of enamelling, and only from the fifteenth and sixteenth centuries; and their works are painted in materials more or less transparent, either with brilliant colours or in black and white, and slight flesh tints. I append a short list of the names best known in France and England.

Fifteenth and Sixteenth Centuries.

J. Penicaud, Iohan Penicavd, Penicault, Johan P. I. P.
Guillaume Varacheau. G. Va. (?) Sixteenth Century.
Jehan Varacheau. I. Vl. (?)
Pierre Courtois, or Courteys, one of a family of enamellers. P. C.
Leonard Limousin. L L. with fleur-de-lys. Peintre du Roi. 1530-75.
Jehan Courteys. I. C. 1531-40.
François Poillevé. F. MA. P. 1537-55.
Jean Penicaud. I. P. 1544.
Martin Didier Pape. MD. P.P. 1550.
Peyre or Pierre Raymond, oftener on his enamels spelt Reymond, also Reymon, Remon, Rexmon. P. R. 1522. Signatures as early as 1534, and down to 1582.
Helias Poncet. HP. 1552-1600.
Pierre Penicaud. P.P. 1555.
Isaac Martin. IM. Fifteenth Century.
Jehan Court, called also Vigier. I.C. D.V. 1556. Living in 1602.
Jehan Fleurel. IF. 1558.
Jehan de Court. IDC. 1572-1601.

SUZANNE COURT (his daughter ?) SC. Lived into the Seventeenth Century.
MARTIAL COURTEYS, OR COURTOIS. M. C. 1579-1625.
FRANÇOIS LIMOUSIN. F. L. 1579-1623.
MARTIAL REYMOND. M. R.
JEAN REYMOND. I. R.

SEVENTEENTH CENTURY.

JEHAN LIMOUSIN. IL. Subsequent to 1600.
JEAN TOUTIN.
DUBIÉ.
MORLIERE.
VAUQUER. Died 1670.
BORDIER.
PRIEUR.
JEAN PETITOT. 1607-1691.
JOSEPH RAYMOND. I. R.
NOEL LAUDIN. N. L. 1586-1681 (?).
JEAN LAUDIN, THE ELDER. I. L. 1616-1688.
VALERIE LAUDIN. V. L. 1622-1682.
MARTIN NOALHER (NOUAILHER). M. N.
JACQUES LAUDIN, THE ELDER. I. L. 1627-1695.
NICOLAS LAUDIN. N. L. 1628-1698.
ETIENNE MERSIER. E. M.
JACQUES LAUDIN. I. L. 1633-1729.
NOEL LAUDIN. N. L. 1657-1727.
PIERRE NOUAILHER. P. N. 1659-1717.

EIGHTEENTH CENTURY.

JOSEPH NOUAILHER, THE YOUNGER. I. N.
MARTIAL NOUAILHER. N. M. 1720-1735.
JOSEPH LAUDIN. I. L.
J. LEBLANC.
JACQUES PHILIPPE FERRAND.
BERNARD NOUAILHER. B. N. Down to 1748.
JEAN NOUAILHER. I. B. N.
NICOLAS LAUDIN. N. L. 1767-1769.
A. J. B. NOUAILHER. Worked down to the beginning of the present century.

Except in one or two matters of detail, this arrangement of the Limoges artists follows that of M. Maurice Ardant, "Émailleurs et Émailleries," &c.

NAMES OF ENAMELLERS IN ENGLAND.

Charles Boit. Died 1726.
Christien Frederic Zincke. 1685-1767.
Jean Rouquet. Died 1758.
Jeremiah Meyer. R. A. 1728-1789.
Nathaniel Hone. 1730-1784.
Henry Spicer. 1743-1804.
Henry Bone. 1755-1834.
William Prewett. Eighteenth Century.
W. Grimaldi. 1786-1824.
James Gwinn. Between 1755 and 1766.
William Essex. 1818-1852.
Andrew Plimer. Died 1837.

With regard to the Battersea and Bilston enamellers it is difficult to decide whether the names attached to transfer print designs should be included in this series :—*e. g.*—

John Hall.
R. Holdship.
Robert Hancock.
James Tregent.
W. H. Craft.[1] Between 1787 and 1805.
George Brett, of Bilston. Died about the close of the last century.

Many of these designs were applied both to enamels and to Worcester porcelain.

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[1] A signature known to Lady Charlotte Schreiber.

CATALOGUE.

The arrangement of the enamels exhibited in 1874 began with those made at the present day, going backwards to those of the earliest known dates, and distinguishing the productions of different countries. Oriental enamels came last. The Catalogue necessarily follows the same order.

MODERN EUROPEAN ENAMELS.

1.

THREE TABLETS: in a silk and gold case with a drawing, illustrating the process of making cloisonné enamels. Modern French. L. of tablet, 1⅞ in. W. 1½ in. Given by Monsieur A. Falize aîné.

Nos. 1772 to 1772*c*.—'69, *South Kensington Museum.*

These were selected in order to show the process of soldering the small bands or enclosures which contain the enamel, and the firing of the different colours which is continued till the whole can be brought up to a complete surface.

2.

CUP: of oriental agate set in gold, pearls and enamel, in the style of Cellini. Modern French. Morel. H. 8 in. No. 3611.—'51, *South Kensington Museum.*

3.

NECKLACE: cloisonné enamel, in imitation of Chinese work. The colouring and execution are carried out with great skill and delicacy. Modern French. By Falize aîné. L. 17 in. No. 1043.—'71, *South Kensington Museum.*

4.

CUP: of heliotrope mounted in gold and enamel, supported by a female figure on a sea monster, and with winged figures for handles. Modern French enamel. H. 8½ in.

No. 1427.—'70, *South Kensington Museum.*

5.

NECKLACE: gold, enamelled on each side in red and green, relieved with white, and decorated with pearls. English. After an Indian design by Messrs. Phillips, Bros. L. 1 ft. $3\frac{1}{2}$ in.; pendant, $\frac{7}{8}$ in. by $\frac{5}{8}$ in. No. 549.—'68, *South Kensington Museum.*

6.

CUP: agate, mounted with enamelled gold. The cup is old. Modern French enamel. H. $5\frac{3}{4}$ in., diam. 4 in. No. 1429.—'70, *South Kensington Museum.*

7.

BADGE: a complimentary pass for the Skopin Railway; enamelled gold, star shape, and surmounted by a crown. On one side is a shield and an inscription in Russian, the ground filled in with red translucent enamel; on the other side is an inscription in blue enamel. Russian. $1\frac{5}{16}$ in. by $\frac{15}{16}$ in. No. 1316.—'72, *South Kensington Museum.*

8.

BADGE: a complimentary pass for the Griaze and Tzarytzin Railway. Enamel and gold, star shape, having on one side a raised and enamelled shield and crown; inscriptions in Russian on translucent enamel. Russian. Diam. 1 in.
No. 1319.—'72, *South Kensington Museum.*

9.

BADGE: a complimentary pass for the Moscow and Smolensk Railway. Enamel and gold, diamond shape. On one side are two raised and enamelled shields of arms of Russian provinces; inscriptions in Russian on both sides. Russian. $1\frac{3}{8}$ in. by 1 in.
No. 1322.—'72, *South Kensington Museum.*

10.

BADGE: a complimentary pass for the St. Petersburgh and Baltic Railway; enamelled gold, in form of a hexagonal seal, turning on pivots within an open-work handle. On one side are two shields; inscriptions in Russian. Russian. $1\frac{3}{16}$ in. by $\frac{13}{16}$ in.
No. 1315.—'72, *South Kensington Museum.*

11.

BADGE: a complimentary pass for the Koursk, Kharkof, and Azof Railway; enamelled gold, on one side are the monogram of Alexander II. and a crown; on the other side are a shield of arms and a crown, with an inscription in Russian. $1\frac{5}{16}$ in. by $\frac{13}{16}$ in.
No. 1312.—'72, *South Kensington Museum.*

12.

BADGE: a complimentary pass for the Berditchew and Volotchisk Railway. Gold, oval; on one side are the monogram of Alexander II. and a crown, enamelled; on the other side is an enamelled shield, bearing an image of St. Michael and inscriptions in Russian. L. $1\frac{5}{8}$ in. No. 1311.—'72, *South Kensington Museum.*

13.

BADGE: a complimentary pass for the Novgorod narrow-gauge Railway; enamelled gold, diamond shape, and surmounted by a crown. On one side is a raised and enamelled shield; inscriptions in Russian on both sides. $1\frac{7}{8}$ in. by 1 in.
No. 1317.—'72, *South Kensington Museum.*

14.

BADGE: a complimentary pass for the Living narrow-gauge Railway. Enamelled gold, diamond shape; on one side are the monogram of Alexander II. and a crown; on the other side are a shield and a sunk inscription in Russian. L. $1\frac{11}{16}$ in., W. $\frac{7}{8}$ in.
No. 1310.—'72, *South Kensington Museum.*

15.

BADGE: a complimentary pass for the Moscow and Koursk Railway; enamelled gold; octagonal, with a square projection at the top, and the monogram of Alexander II., a crown, and shields, and inscriptions in Russian. $1\frac{1}{4}$ in. by $\frac{15}{16}$ in.
No. 1314.—'72, *South Kensington Museum.*

16.

BADGE: a complimentary pass for the Smolensk and Brest Railway. Enamel and gold, in form of a square seal, with square projections at each corner, turning on pivots, surmounted by a crown and shields. On one side are the imperial eagle and inscriptions in Russian; on the other, initials and an inscription. $1\frac{7}{8}$ in. by 1 in.
No. 1321.—'72, *South Kensington Museum.*

17.

BADGE: a complimentary pass for the Voronetz and Rostov Railway. Enamel and gold, in form of a pencil case, terminating in a crown, and having an enamelled shield and inscriptions in Russian on each side. L. $2\frac{1}{2}$ in., diam. $\frac{13}{16}$ in.
No. 1318.—'72, *South Kensington Museum.*

18.

BADGE: a complimentary pass for the Voronetz and Rostov Railway. Enamel and gold, in form of a pencil-case with four shields of arms of Russian provinces, and sunk inscriptions in Russian, filled in with blue enamels. The circular top is engraved with the letters E. A. L. $2\frac{7}{16}$ in. No. 1320.—'72, *South Kensington Museum.*

19.

BADGE: a complimentary pass for the Moscow and St. Petersburgh Railway. Enamelled gold, surmounted by a crown. On one side is the monogram of Nicholas I., surrounded by four enamelled shields of arms of Russian provinces; on the other side are inscriptions in Russian. Diam. 1 in. No. 1309.—'72, *South Kensington Museum.*

20.

BADGE: a complimentary pass for the State Railway in Finland; enamelled gold, circular, and surmounted by a crown. On one side is the monogram of Alexander II., and four enamelled shields of arms of Russian provinces; on the other side are inscriptions in Russian. Diam. 1 in. No. 1313.—'72, *South Kensington Museum.*

21, 22.

TWO PLATES: apparently made to be set as the cover of a watch; enamelled on copper, dark blue, with lozenge-shaped enclosure of the utmost delicacy; wreaths and fancy ornament in gold and colours. French. 18th century. *Lent by Mr. G. Bonnor.*

23.

BODKIN CASE: silver gilt, with gilded enamel relieved by coloured lines and white gemmed spots, and with cartouches on the sides containing figures of ladies both above and below. French. 18th century. L. 4¼ in. *Lent by Mr. G. Bonnor.*

24.

BODKIN CASE: silver gilt, and covered with dark blue translucent enamel relieved by gemmed white spots, and a row of pearls at the point of junction of the top and bottom. On the broad sides there are cartouches, the lower containing figures of ladies, and the upper, flowers. French. 18th century. L. 4¼ in. *Lent by Mr. G. Bonnor.*

25.

BODKIN CASE: silver gilt, and covered with red translucent enamel relieved by white gemmed spots and lines, and a row of pearls round the point of junction of the top and bottom, narrow cartouches on the sides containing figures of ladies both above and below. French. 18th century. L. 4¼ in. *Lent by Mr. G. Bonnor.*

26.

CASE: for writing tablets; green enamel set in gold, with an ivory medallion painted with flowers set under glass. Dutch (?). H. 3¼ in.
No. 443.—'73, *South Kensington Museum.*

27.

SCISSOR CASE: silver gilt, with pale blue translucent enamel; on one side a bouquet holder, and on the other a medallion and the legend, *L'amitié en fait le prix.* French. 18th century. L. with scissors, 5 in. *Lent by Mr. G. Bonnor.*

28.

CLASPED FRUIT KNIFE: with silver-gilt handle set with medallions of translucent enamel. L. 4 in. French. 18th century. *Lent by Mr. G. Bonnor.*

29.

SCISSOR CASE: silver gilt, with translucent enamel, white one side and black and pink the other, with a folded letter and the legend, *Donnez-moi une réponse.* French. 18th century. L. 5 in. *Lent by Mr. G. Bonnor.*

30.

ROUND PLATE or COVER (perhaps of a watch case): painted in translucent enamel. The centre is a medallion of Venus and Cupid, round it are wreaths, columns, and other details in luminous colouring. Diam. 2 in. French. 18th century.
Lent by the Rev. J. C. Jackson.

31.

MINIATURE PORTRAIT: in enamel, of a young lady in the costume of Kneller's time, white gown and red shawl. Behind is a lock of hair, and the double cipher of DC in Italic capitals. Zincke. *Lent by Miss Girard.*

32.

OVAL LOCKET: light blue enamel, with flowers, and border of white blossoms; three small brilliants set on the front. English (?). 18th century.
Lent by Mr. T. Dyer Edwardes.

33.

OVAL MINIATURE PAINTING: in a gold frame; a nymph pursued by a bacchanal. English (?). Late 18th century. *Lent by Mr. T. Dyer Edwardes.*

34.

MINIATURE PORTRAIT of Admiral Byng (executed in 1757), in white powdered wig, black riband, white coat, and green waistcoat, three-quarters, turned to the right.
Lent by Mr. T. Dyer Edwardes.

35.

CIRCULAR PLATE: gold, painted with a group of cupids in a landscape. French. 18th century. Diam. 2 in. *Lent by Mr. T. Dyer Edwardes.*

36.

MEDALLION: painted with a Holy Family in enamel. French. 18th century.
Lent by Mr. R. Napier.

37.

OVAL MEDALLION: painted with a portrait of an Indian prince seated, to the knees, with red turban, holding a sword. L. 3¼ in. French or English. 18th century.

Lent by Mr. T. Dyer Edwardes.

38.

MINIATURE PORTRAIT: oval, of Rembrandt, from his picture of himself. Signed, "J. Bodemer," 1801. *Lent by Mr. R. Napier.*

39.

OVAL LOCKET: painted with a pastoral love scene. French (?). 18th century.

Lent by Mr. W. H. Milligan.

40.

PORTRAIT of John, Duke of Marlborough. Signed, *Johannes Ch. Dux Marlboro.* Shagreen outer case, piqué with double monogram I. C. English. Early 18th century. L. 1¼ in. *Lent by Mr. T. Dyer Edwardes.*

41.

MINIATURE PORTRAIT: enamelled on copper; a man in breastplate and fur bordered cloak to the waist, full face turned to the right. French. Early 18th century.

Lent by Mr. T. Dyer Edwardes.

42.

RING PORTRAIT, in enamel: Duc d'Enghien, in full-bottom wig and steinkirk; three-quarter face. Signed at the back, A.D. 1659, Maie 16. French. L. 1 in.

Lent by Mr. T. Dyer Edwardes.

43.

MINIATURE PAINTING: to be set in a brooch, of an exquisite and a country girl in the dress of the late 18th century. French. 18th century. *Lent by Mr. W. H. Milligan.*

44.

MINIATURE PORTRAIT in enamel, of the Duchesse de Longueville, in low white dress, the hair in ringlets, and a green wreath on the head; bust three-quarters to the right.

Lent by Mr. T. Dyer Edwardes.

45.

RING: copper, broad hoop, enamelled with figure-subjects in four compartments. French. 18th century. Diam. $\frac{9}{10}$ in. (In the Waterton Collection.)

No. 1003.—'71, *South Kensington Museum.*

46.

Ivory Figure: an elephant with howdah and other trappings enamelled in bright colours, of the finest execution. French. 18th century. H. 2 in. *Lent by Mr. G. Bonnor.*

48.

Casket: with five paintings in enamel, representing on the cover river nymphs with flowers, tritons and naiads, on the front and two ends; and a Dutch sea-view etched in gold. The ground colour is a rich brown, and the four plates first described are painted in bright colours. Modern French. Length of long plates, 6 in., top, 4½ in.

Lent by Mr. C. T. Praed.

49.

Pendent Watch: in the form of a guitar, with a chain for suspension; gold, covered with stripes of red translucent enamel and set with seed pearls. L. 2¼ in. French. 18th century. *Lent by Mr. G. Bonnor.*

50.

Stand: enamelled terminal figures and borders, supporting a jade dish. Modern French. *Lent by Mr. G. Field.*

51.

Locket: gold, with cloisonné enamel, in imitation of Indian; the decoration, flowers upon a red ground. French. By M. Falize. 1867. L. 2⅝ in., W. $1\frac{3}{16}$ in.

No. 1045.—'71, *South Kensington Museum.*

52.

Locket: gold, with cloisonné enamel, in imitation of Japanese; decorated with a stork and water plants. French. By M. Falize. 1867. L. $2\frac{1}{16}$ in., W. 1¼ in.

No. 1044.—'71, *South Kensington Museum.*

53.

Pendant or **Brooch**: with slide and three drops. Silver-gilt, enamelled and set with coloured pastes. French (Bourg-en-Bresse). 3 in. by 1⅛ in.

No. 1226.—'73, *South Kensington Museum.*

54.

Pendent Cross: silver-gilt filigree, enamelled, and set with coloured pastes. French (Bourg-en-Bresse). 2⅜ in. by 1¼ in. No. 1230.—'73, *South Kensington Museum.*

55.

Necklet: silver-gilt links, alternately round and oval, enamelled, and set with coloured pastes. French (Bourg-en-Bresse). L. 17½ in.

No. 1225.—'73, *South Kensington Museum.*

56.

Earrings, a pair: silver-gilt, enamelled and set with coloured pastes. In two pieces with three pendants. French (Bourg-en-Bresse). L. $2\frac{11}{16}$ in.

No. 1227.—'73, *South Kensington Museum.*

57.

Pendent Cross: silver-gilt, enamelled, set with coloured pastes and beads. French (Bourg-en-Bresse). $3\frac{1}{16}$ in. by $1\frac{7}{8}$ in. No. 1228.—'73, *South Kensington Museum.*

58.

Earrings, a pair: of oxydised metal, enamelled with the arms of Alsace and Lorraine, the initials and dates 1870, 1871. French. No. 1252.—'73, *South Kensington Museum.*

59.

Pendent Cross: silver-gilt filigree, enamelled, and set with coloured pastes. French (Bourg-en-Bresse). $3\frac{1}{4}$ in. by 2 in. No. 1229.—'73, *South Kensington Museum.*

60.

Bracelet: oxydised metal, with the shields of Alsace and Lorraine, gilt, enamelled and crowned with the word "France," and the dates 1870, 1871: a looped chain with a pendent ball. Modern French. Diam. $2\frac{1}{4}$ in. No. 1250.—'73, *South Kensington Museum.*

61.

Pendant: oxydised metal openwork, with the shields of Alsace and Lorraine, gilt, enamelled and crowned, enamelled labels with the word "France," and the initials Æ.: a looped chain with a pendent ball. Modern French. $3\frac{9}{16}$ in. by $1\frac{1}{4}$ in.

No. 1251.—'73, *South Kensington Museum.*

62.

Pendant: gilt metal filigree, with band of enamel set with coloured pastes and turquoises. Modern French. 2 in. by $1\frac{1}{4}$ in. No. 1257.—'73, *South Kensington Museum.*

63.

Dagger or Khandjar: a broad Indian blade set in a square crutch handle, made for striking upwards from the ground. The handle and sheath are enamelled with stripes, borders and plates representing Hercules and classical heads. French.

Lent by Sir Richard Wallace, Bart., M.P.

64.

Brooch: open foliage-work of gold and white enamels; lozenge ornament in the middle set with a diamond, amethysts and emeralds. French. Froment-Meurice. $2\frac{7}{8}$ in. by $1\frac{1}{4}$ in. No. 2657.—'56, *South Kensington Museum.*

65.

PIN OR BROOCH: enamelled gold; an allegorical image of Truth, holding up a mirror formed of a diamond. Modern French. By Froment-Meurice, Paris. L. 3⅞.

No. 2661.—'56, *South Kensington Museum.*

66.

PENDANT: enamelled gold. St. George and the Dragon; jewelled with pearls and rubies. Modern French. By Froment-Meurice, Paris. 3¾ in. by 1⅜ in.

No. 2656.—'56, *South Kensington Museum.*

67.

PIN: enamelled gold; an equestrian figure of an Amazon attacking a panther. Modern French. By Froment-Meurice, Paris. L. 4 in.

No. 2660.—'56, *South Kensington Museum.*

68.

CROSS: with heart-shaped slide, set with stones and enamel. Modern French. L. 3¼ in. No. 8010.—'62, *South Kensington Museum.*

69.

PIN: enamelled gold. Group, in full relief, of St. Michael and the dragon. Modern French. By Froment-Meurice, Paris. L. 3⅝ in. No. 2659.—'56, *South Kensington Museum.*

70.

BROOCH: gold and black enamel, with a female bust. Modern French. Diam. 1¼ in.

No. 8007.—'62, *South Kensington Museum.*

71.

BRACELET: silver-gilt, enriched with champlevé enamel. Ancient Byzantine style. Modern French. By Rudolphi. L. 8½ in. No. 2651.—'56, *South Kensington Museum.*

72.

BROOCH: gold enamelled, in the style of Louis XIII., the centre formed by a large heliotrope, on which is placed a bouquet of diamonds, &c. French. Wiesse, Paris. Diam., 3½ in. No. 2663.—'56, *South Kensington Museum.*

73.

TROUSSEAU: a set of necklace, earrings, bracelet and brooch, set with precious stones and enamelled. Modern German. Schlichtegroll, Vienna.

No. 2664.—'56, *South Kensington Museum.*

74.

BRACELET: silver gilt, set with jewels and enamelled. Spanish. 17th century.
No. 917.—'52, *South Kensington Museum.*

75.

TEA SERVICE: consisting of COFFEE POT, TEA POT, SUGAR BASIN, and CREAM EWER: silver gilt, ornamented with champlevé enamel. Modern French. H. of coffee pot, 8¾ in., tea pot, 5⅞ in., sugar basin, 5⅛ in., cream ewer, 4⅞ in.
Nos. 8001 to 8004.—'62, *South Kensington Museum.*

76.

COFFEE POT: gilt metal, ornamented with imbricated pattern and borders in cloisonné enamel. Modern French. H. 5¼ in. No. 727.—'69, *South Kensington Museum.*

77.

SUGAR BASIN with handles and cover. Gilt metal, ornamented with flowers, foliage, and animals in cloisonné enamel. Modern French. H. 5¼ in., W. 7¼ in.
No. 725.—'69, *South Kensington Museum.*

78.

COFFEE POT: gilt metal, ornamented with flowers, foliage and animals in cloisonné enamel. Modern French. H. 7⅜ in. No. 724.—'69, *South Kensington Museum.*

79.

SUGAR BASIN and COVER: cloisonné enamel on copper, flowers and foliage. Modern French. H. 3¼ in. No. 723.—'69, *South Kensington Museum.*

80.

TEA POT: cloisonné enamel on copper, flowers and foliage. Modern French. H. 4½ in., W. 7⅛ in. No. 722.—'69, *South Kensington Museum.*

81.

CREAM JUG: gilt metal, with foliage and flowers in cloisonné enamel. Modern French. H. 3 in. No. 726.—'69, *South Kensington Museum.*

82, 85.

CUPS, two: onyx marble of Algeria, each with four feet in gilt metal, and encircled by a band of enamel. Modern French. By Barbedienne. H. 2¼ in., diam. 5⅜ in.
Nos. 8033, 8034.—'62, *South Kensington Museum.*

83.

CUP and SAUCER: enamel on copper, blue ground, decoration of vine pattern and pearls. French. Bury, Paris. Cup, H. 2¾ in., diam. 3 in. Saucer, diam. 4½ in.

No. 2640.—'56, *South Kensington Museum.*

84.

CUP and COVER: enamel on copper, blue ground, enriched with garlands of flowers in colours. Modern French. Bury, Paris. Cup, H. 3¼ in., diam. 4¼ in. Saucer, diam. 6¼ in.

No. 2641.—'56, *South Kensington Museum.*

86.

DISH: an oval jade bowl set in blue and white enamel. Modern French. 7½ in.

No. 2652.—'56, *South Kensington Museum.*

87.

EWER: enamelled on copper, with Venus, cupids, and flowers. Modern French, from Sevres. H. 23 in. No. 60.—'52, *South Kensington Museum.*

88.

COVERED VASE: silver-gilt, inlaid with champlevé translucent enamel and set with garnets. Modern French. H. 10½ in. No. 160.—'51, *South Kensington Museum.*

89.

VASE: in the shape of a Greek amphora of onyx marble, set in a stand of metal with champlevé enamel. Modern French. By Barbedienne. H. 9 in.

No. 8026.—'62, *South Kensington Museum.*

90.

CANDLESTICK (one of a pair): gilt metal, with cloisonné enamel; bought as an example of cheapness of manufacture. Modern Austrian. H. 7¼ in., diam. 4½ in.

No. 606.—'69, *South Kensington Museum.*

91.

MATCH BOX: gilt metal, with cloisonné enamel; bought as an example of cheapness of manufacture. Modern Austrian. L. 4¾ in., W. 2¼ in.

No. 609.—'69, *South Kensington Museum.*

92.

TRAY: gilt metal, with cloisonné enamel; bought as an example of cheapness of manufacture. Modern Austrian. L. 9¾ in., W. 4⅜ in.

No. 608.—'69, *South Kensington Museum.*

93.

TAPER STAND: gilt metal, with cloisonné enamel; bought as an example of cheapness of manufacture. Modern Austrian. H. 3⅛ in., diam. 5¼ in.
No. 607.—'69, *South Kensington Museum.*

94.

INKSTAND: of gilt metal, with cloisonné enamel round the stand; bought as an example of cheapness of manufacture. Modern Austrian. H. 6 in., diam. 8 in.
No. 605.—'69, *South Kensington Museum.*

95.

BOWL and STAND: of cloisonné enamel, after Japanese designs, executed with great delicacy. Modern French. *Lent by Mr. J. L. Bowes.*

96.

CLOCK: ormolu, in the form of an old Rhenish censer with an enamelled face. Modern Austrian. No. 604.—'69, *South Kensington Museum.*

97.

ROUND PLATE: cloisonné enamel on gilt metal in imitation of Chinese; inscribed "Émaux à cloisons rapportées. Christofle et Cie., Paris, 1867. Tard, émailleur." Modern French. Diam. 6 in. Given by Messrs. Christofle.
No. 1325.—'71, *South Kensington Museum.*

98.

RING TRAY: gilt metal, with raised scroll-work, enamelled in colours.
Lent by H.M. Commissioners of the Exhibition of 1851.

99.

CLOCK: ormolu, with a blue globe-shaped dial, figures of the hours round it and enamels let into the stand. Modern French. No. 2650.—'56, *South Kensington Museum.*

100.

MIRROR: the elliptic frame of ornamental iron-work and cloisonné enamel. Modern Austrian. H. 20½ in., W. 14¾ in. No. 603.—'69, *South Kensington Museum.*

101.

DISH: the bowl of painted enamel on metal; black ground with flowers and foliage in various colours, surrounded by a steel border damascened in gold; on a tripod stand of wrought steel, chased and damascened in gold. Modern French (Sèvres). H. 13 in., diam. 28½ in. Nos. 8076, 8077.—'62, *South Kensington Museum.*

102.

PAINTING: enamel on copper. Portrait of Renée of France, Duchess of Ferrara, in a frame of stained wood. By A. Meyer. French. (Executed for the Paris Exhibition, 1867.) H. 13¼ in., W. 13¾ in. No. 774.—'69, *South Kensington Museum.*

103.

EWER and DISH: enamel on copper, in imitation of Limoges painted enamel, with mythological figures on the ewer and medallions on the rim of the dish. Modern French (Sèvres). Ewer, H. 13½ in., W. 6½ in. Diam. of stand, 15 in.
Nos. 549, 550.—'52, *South Kensington Museum.*

104.

COFFER: set with plates of enamel, painted with portraits and ornamental detail, by C. Lepec. Modern French. *Lent by Mr. C. T. Praed.*

105.

MIRROR: the frame of cloisonné enamel of various colours with imitation stones. Modern French. H. 11¾ in., W. 8¼ in. No. 757.—'69, *South Kensington Museum.*

106.

DISH: circular, enamelled on iron, painted with the subject of the battle of the Amazons, in grisaille. Modern French. By M. Paris of Bercy. Diam. 26 in.
No. 2710.—'56, *South Kensington Museum.*

107.

TABLE: of ebony, with plates of champlevé enamel set round the edge of the top. Modern French. No. 8027.—'62, *South Kensington Museum.*

MINIATURE PORTRAITS IN ENAMEL.

108.

SERIES OF MINIATURE PORTRAITS AND PAINTINGS ON ENAMEL: bequeathed to the South Kensington Museum by Mrs. Louisa Plumley. With few exceptions they are the work of English enamellers. (Numbered 908.—'68 to 945.—'68, in the Museum Collection.)

SET OF ENAMELS on copper: painted for brooch settings. English. 18th century.
No. 926.—'68, *South Kensington Museum.*

PAINTING in enamel, on copper: portrait of Pope Pius VII. French. By S. Lienard. 19th century.

PAINTING in enamel, on copper: miniature portrait of Ninon de l'Enclos. Ascribed to Petitot. French. Late 17th century.

PAINTING in enamel, on copper: miniature portrait of Lady Elizabeth Percy, afterwards Duchess of Somerset, by Petitot. French. 17th century.

PAINTING in enamel, on copper: miniature portrait of a lady, by Petitot. French. Late 17th century.

PAINTING in enamel, on copper: miniature portraits of John Knight, Esq., Mrs. Knight, and Mr. Newsham, son of Mrs. Knight; by W. Prewett. English. 18th century.

PAINTING in enamel, on copper: miniature portrait of Sarah, Duchess of Marlborough, by H. P. Bone; after Kneller. English. 19th century.

PAINTING in enamel, on copper: miniature portrait of Charlotte, Queen of George III., by H. Bone. English. 19th century.

PAINTING in enamel, on copper: miniature portrait of Eugénie, Empress of the French, by W. Essex. English. 19th century.

PAINTING in enamel, on copper: miniature portrait of a lady in crimson dress, seated, by W. Essex. English. 19th century.

PAINTING in enamel, on copper: "Ecce Homo," after Guido, by W. Essex. English. 19th century.

PAINTING in enamel, on copper: miniature portrait of Lady Margaret Fordyce, by W Essex; after Gainsborough. English. 19th century.

PAINTING in enamel, on copper: a sportsman shooting, by W. Essex; after A. Cooper R.A. English. 19th century.

PAINTING in enamel, on copper: miniature portrait of King Charles I., by W. Essex. English. 19th century.

PAINTING in enamel, on copper: miniature portrait of Mary Queen of Scots, by W. Essex. English. 19th century.

PAINTING in enamel, on copper: miniature portrait of Lady Jane Grey, by W. Essex. English. 19th century.

PAINTING in enamel, on copper: portrait of Lord Byron, by W. Essex; after Phillips. English. 19th century.

PAINTING in enamel, on copper: the Cottage Toilet, by W. Essex; after Wilkie. English. 19th century.

PAINTING in enamel, on copper: Puck, by W. Essex; after Sir J. Reynolds. English. 19th century.

PAINTING in enamel, on copper: Cupid disarmed by a nymph, by W. Essex; after Hilton. English. 19th century.

PAINTING in enamel, on copper: group of peasants, by W. Essex; after Wouvermans. English. 19th century.

PAINTING in enamel, on copper: flowers, by W. Essex; after Veerendael. English. 19th century.

PAINTING in enamel, on copper: flowers, by W. Essex; after Veerendael. English. 19th century.

PAINTING in enamel, on copper: portrait of W. Plumley, Esq. (b. 1791, d. 1860), by W. Essex. English. 19th century.

PAINTING in enamel, on copper: portrait of Mrs. Johnson, by W. Essex. English. 19th century.

PAINTING in enamel, on copper: the Holy Family, by W. Essex; after Raffaelle; known as "la Vierge au Palmier." English. 19th century.

PAINTING in enamel, on copper: miniature portrait of Thomas Moore, by W. Essex. English. 19th century.

PAINTING in enamel, on copper: miniature portrait of David Garrick, by W. Essex; after Pine. English. 19th century.

PAINTING in enamel, on copper: miniature portrait of James Silver, Esq., by W. Essex; after Clint. English. 19th century.

PAINTING in enamel, on copper: miniature portrait of C. Plumley, Esq., by W. Essex. English. 19th century.

PAINTING in enamel, on copper: portrait of Gevartius, by W. Essex; after Vandyck. English. 19th century.

PAINTING in enamel, on copper: the Magdalene, by J. Lee; after Guido. English. 19th century.

Painting in enamel, on copper: portrait of Cardinal Bentivoglio, by C. Muss; after Vandyck. English. 19th century.

Painting in enamel, on copper: the woman taken in adultery, by C. Muss. English. 19th century.

Painting in enamel, on copper: the Virgin Mary, by C. Muss; after Carlo Dolce. English. 19th century.

Painting in enamel, on copper: portrait of J. Jackson, R.A., by C. Muss. English. 19th century.

Painting in enamel, on copper: Christ and the woman of Samaria, by C. Muss; after Gaetana. English. 19th century.

Painting in enamel, on copper: portrait of a lady, by T. Roth. English. 19th century.

109.

Miniature Portrait: painted in enamel, of Lady Dorothy Percy, Countess of Leicester. F. Lee, after Vandyck. English. *Lent by Mr. J. Hawkins.*

110.

Miniature: enamel on copper. Portrait of Garrick, after the original by Gainsborough in the possession of Sir Belford Wilson, by William Essex. Signed, and dated 1856. H. 4¼ in., W. 3⅛ in. No. 1587.—'71, *South Kensington Museum.*

111.

Miniature: enamel on copper. Portrait of Shakespeare, from the Chandos portrait, attributed to Burbage, in the Ellesmere Collection, by William Essex. Signed. Diam. 3⅞ in. No. 1588.—'71, *South Kensington Museum.*

112.

Miniature: enamel on copper. Portrait of Admiral Lord Nelson, from the original by Abbot, by William Essex. Signed, and dated 1847. Diam. 3⅞ in.
No. 1589.—'71, *South Kensington Museum.*

113.

Miniature: enamel on copper. Portrait of Milton, from the original by Cornelius Janssen, by William Essex. Signed, and dated 1856. Diam. 3¾ in.
No. 1590.—'71, *South Kensington Museum.*

114.

Miniature Portrait of a lady, painted in enamel in a square frame. English. After Lely? *Lent by Mr. R. Napier.*

115.

MINIATURE PORTRAIT: Sir Joshua Reynolds, by J. W. Higham. In square frame. *Lent by Baroness Burdett Coutts.*

116.

MINIATURE: in metal frame, set with gems; a portrait of Thomas, fourth Earl of Southampton, with long hair and falling laced collar. Signed Q. Q., 1661, by Boit; after Cooper. L. 2½ in. *Lent by Mr. J. E. Nightingale.*

117.

MINIATURE PORTRAIT: in enamel, of the Duchesse de Fontanges, by Bone. English. 19th century. *Lent by Mr. J. Falcke.*

118.

MINIATURE PORTRAIT: painted in enamel, Dorothy Percy, Countess of Leicester, by Bone, after Vandyck. English. 19th century. *Lent by Mr. J. Falcke.*

119.

MINIATURE PORTRAIT: painted in enamel, of Mrs. Rouw, wife of Peter Rouw, the sculptor, by Bone. English. 19th century. *Lent by Mr. J. Falcke.*

120.

MINIATURE PORTRAIT: painted in enamel, of Thomas Phillips, by Bone, after his brother, Phillips the painter. English. 19th century. *Lent by Mr. J. Falcke.*

121.

MINIATURE PORTRAIT: painted in enamel, of the Countess of Carlisle, by Bone, after Vandyck. English. 19th century. *Lent by Mr. J. Falcke.*

122.

PAINTING: in enamel, on copper, of the Infant Saviour on the cross, by H. P. Bone; after Murillo. English. 19th century. *Lent by Miss Elizabeth Bone.*

122*a*.

MINIATURE PORTRAIT: painted in enamel, of the Earl of Westmoreland, by Bone, after Laurence, 1842. English. 19th century. *Lent by Mr. J. Falcke.*

122*b*.

MINIATURE PORTRAIT: a lady painted in enamel, by Bone. English. 19th century. *Lent by Mr. C. R. Bone.*

122*c*.

MINIATURE PORTRAIT: a gentleman painted in enamel, by Bone. English. 19th century. *Lent by Mr. C. R. Bone.*

123.

PAINTING: in enamel, on copper. Miniature portrait of Francis I. of Lorraine, Emperor of Germany; on the reverse are the initials G.M.F. German. Dated 1754.
No. 2023.—'55, *South Kensington Museum.*

124.

BROOCH: with three enamelled figures and pearl setting. French. 18th century.
No. 345.—'64, *South Kensington Museum.*

125.

PAINTING: in enamel. By Zincke. Miniature portrait of a gentleman in a red coat. German. 18th century. No. 2030.—'55, *South Kensington Museum.*

126.

PAINTING: in enamel, on gold, elliptic. Miniature portrait of Frederick, King of Bohemia (?), in armour; attributed to Petitot. French. About 1650.
No. 2025.—'55, *South Kensington Museum.*

127.

PAINTING: in enamel. Miniature portrait of Charles, Duke of Lorraine (?), in gilt armour. French. 17th century. No. 2027.—'55, *South Kensington Museum.*

128.

PAINTING: in enamel, in gold locket setting. Miniature portrait of King Charles II.; the back enamelled with the initials C R and crown. English. About 1670.
No. 2021.—'55, *South Kensington Museum.*

129.

PAINTING: in enamel. Miniature portrait of a young man, mounted as a locket. French. 17th century. No. 39.—'66, *South Kensington Museum.*

130.

PAINTING: in enamel, on gold. Miniature portrait of Louis XV., when young. French. About 1720. (Bernal Collection.) No. 2024.—'55, *South Kensington Museum.*

131.

PAINTING: in enamel, set in gold. Miniature portrait of Peregrine Hyde, Marquis of Carmarthen, with cypher and coronet chased on back of case. English. About 1720. (Bernal Collection.) No. 2026.—'55, *South Kensington Museum.*

132.

PLATE: elliptic, copper painted in enamel with two figures in masquerade costumes; Watteau style. French. Early 18th century. 1⅜ in. by 1⅛ in.
No. 296.—'66, *South Kensington Museum.*

133.

PAINTING: in enamel, on gold, of a pastoral subject in the style of Boucher. French. 18th century.
No. 346.—'64, *South Kensington Museum.*

134.

PAINTING: in enamel on gold. Miniature portrait of Anne of Austria, by Petitot. French. About 1640. (Bernal Collection.) No. 2022.—'55, *South Kensington Museum.*

135.

BROOCH: enamelled with figures from a masque. French. 18th century. W. 1⅓ in.
No. 102.—'65, *South Kensington Museum.*

136.

MINIATURE PORTRAIT of H.R.H. Victoria, the Princess Imperial of Germany, at the age of two years and two months, full face, by W. C. Bell, after Sir W. Ross. H. 2¼ in.
Lent by H. M. the Queen.

137.

MINIATURE PORTRAIT of George, Earl of Aberdeen, 1784—1860. By Bell.
Lent by H. M. the Queen.

138.

MINIATURE PORTRAIT of William, Viscount Melbourne, 1779—1848. By Bell, after Partridge. Full face.
Lent by H. M. the Queen.

139.

MINIATURE PORTRAIT of H.R.H. the Prince of Wales, at fifteen months, three-quarter face to the right, by W. Bell, after Sir W. Ross. 2 in. *Lent by H. M. the Queen.*

140.

MINIATURE PORTRAIT of George Christian, Duke of Saxe-Coburg-Saalfeld. Full face to the right. By Duchesne de Gisors. H. 1¾ in. *Lent by H. M. the Queen.*

141.

MINIATURE PORTRAIT of Eliza, Princess of Holenlohe Langenbourg, born 1830, full face. By J. Simpson, after Sir W. Ross. H. 3 in. *Lent by H. M. the Queen.*

142.

MINIATURE PORTRAIT of H.R.H. the late Prince Consort, in armour and the ribbon of the Garter, full face to the left. L. 3½ in. *Lent by H. M. the Queen.*

143.

MINIATURE PORTRAIT of Maria II., Queen of Portugal, born 1819, three-quarters to the right. By W. Essex, after Sir Wm. Ross. H. 2¼ in. *Lent by H. M. the Queen.*

144.

MINIATURE PORTRAIT of H.R.H. Edward, Duke of Kent, 1767—1820, three-quarters to the left. By J. Simpson. H. 1¾ in. *Lent by H. M. the Queen.*

145.

MINIATURE PORTRAIT of a daughter of George the Second, by Zincke.
Lent by Mr. Samuel Redgrave.

146.

MINIATURE PORTRAIT of a lady, by Zincke. *Lent by Mr. Samuel Redgrave.*

147.

MINIATURE PORTRAIT of Sarah, Marchioness of Salisbury, by Zincke.
Lent by Mr. Samuel Redgrave.

148.

MINIATURE PORTRAIT of George the First, in enamel. English. 18th century.
Lent by Mr. Samuel Redgrave.

149.

MINIATURE PORTRAIT, in enamel, of the Duke of Cumberland. English.
Lent by Mr. Samuel Redgrave.

150.

ENAMEL PAINTING: a figure and ships at sea. English. 18th century.
Lent by Mr. Samuel Redgrave.

151.

MINIATURE PORTRAIT of Queen Charlotte, by Bone. English. 18th century.
Lent by Mr. Samuel Redgrave.

152.

PORTRAIT of King William the Fourth, by N. Hone. English.
Lent by Mr. Samuel Redgrave.

153.

MINIATURE PORTRAIT of a young lady, by Zincke.

Lent by Mr. Samuel Redgrave.

154.

MEDALLION: elliptic, copper painted in enamel, with three figures in masquerade costumes; Watteau style. French. Early 18th century. 1⅜ in. by 1⅛ in.

No. 295.—'66, *South Kensington Museum.*

155.

MEDALLION: copper, oval and convex, enamelled, with a boy working at a bust with chisel and hammer. French. 18th century. 1⅝ in. by ⅞ in.

No. 866.—'73, *South Kensington Museum.*

156.

MEDALLION: copper, oval and convex, enamelled with a pair of doves resting upon a quiver with which is a silk ribbon and a bow. French. 18th century. 1⅛ in. by ⅞ in.

No. 865.—'73, *South Kensington Museum.*

157.

MINIATURE PORTRAIT: Countess of Derby; painted in enamel. English. 17th century. *Lent by the Rev. J. C. Jackson.*

158.

MINIATURE PORTRAIT: painted in enamel. Louis XIV. in classic dress, by Petitot. French. 17th century. *Lent by The Hon. W. F. B. Massey Mainwaring.*

159, 160.

MINIATURE PORTRAITS: a pair, painted in enamel, of Louis XIV. and Anne of Austria, by Petitot; set as pendants. French. 17th century.

Lent by Messrs. Hancock and Co.

161.

MINIATURE PORTRAIT: painted in enamel. Charles II. in full-bottom wig, by Bordier. French. 17th century. *Lent by Mr. J. Heywood Hawkins.*

162.

MINIATURE PORTRAIT: painted in enamel. Secretary Thurloe in wide collar, by Bordier. French. 17th century. *Lent by Mr. J. Heywood Hawkins.*

163.

MINIATURE PORTRAIT: Louis XIV., painted in enamel, by Petitot.

Lent by Mr. R. Napier.

164.

MINIATURE PORTRAIT: painted in enamel. A lady in low dress. French. 17th century or early 18th century. *Lent by Mr. J. Heywood Hawkins.*

165.

MINIATURE PORTRAIT: painted in enamel. James II. in full-bottom wig, unframed. French. 17th century. *Lent by Mr. J. Heywood Hawkins.*

166.

MINIATURE PORTRAIT: painted in enamel. A lady in yellow dress; unframed. French (?). 18th century. *Lent by Mr. J. Heywood Hawkins.*

167.

MINIATURE PORTRAIT: painted in enamel, oval, of the poet Thompson, by H. P. Bone, after Aikman. (*In the collection of Lord Lyttelton, at Hagley.*)
Lent by Mr. R. Napier.

168.

MINIATURE PORTRAIT: painted in enamel. An ecclesiastic in falling collar. Signed, "Madeleine Du Cloux, 14^e Janvier 1651." *Lent by Mr. J. Heywood Hawkins.*

169.

MINIATURE PORTRAIT: in enamel, of Charles the Second, in long dark wig, falling lace collar, and armour. In a light blue enamel case, with a crown and royal cipher inside.
Lent by Baroness Burdett Coutts.

170.

MINIATURE PORTRAIT: painted in enamel, by Petitot, of King Charles the First; long hair, in armour, with gold chain, three-quarters, turned to the left.
Lent by Baroness Burdett Coutts.

171.

MINIATURE PORTRAIT: Madame de la Vallière, in enamel, by Petitot. 17th century.
Lent by Baroness Burdett Coutts.

172.

MINIATURE PORTRAIT: painted in enamel, of a gentleman in full-bottom wig. English. 18th century. *Lent by Lord Wharncliffe.*

173.

MINIATURE PORTRAIT: painted in enamel, of Lord Godolphin in a blue coat and full wig, by Boit. English. 18th century. *Lent by Lord Wharncliffe.*

174.

MINIATURE PORTRAIT: painted in enamel, of Lady W. Young, in a dress of the time of Reynolds, set with pearls, by Bone. English, 1796. *Lent by Lord Wharncliffe.*

175.

MINIATURE PORTRAIT: in enamel, of Maria Theresa, Queen of Louis XIV., three-quarters turned to left, in ringlets, with red dress and blue cloak.

Lent by Baroness Burdett Coutts.

176.

MINIATURE PORTRAIT: painted in enamel, of Mrs. Abington as "Comedy" (?).

Lent by Lord Wharncliffe.

177.

MINIATURE PORTRAIT, in enamel, of James Cragg, Secretary of State, 1720. A bust, in full-bottom wig and blue coat; three-quarters turned to the right.

Lent by Baroness Burdett Coutts.

178.

MINIATURE PORTRAIT: painted in enamel, of Prince Charles Edward, in a breastplate with ribbon of the Thistle, by Zincke. 18th century. *Lent by Lord Wharncliffe.*

179.

MINIATURE PORTRAIT: in enamel, of Louise de la Vallière, in ringlets, low dress, three-quarters, turned to the right. *Lent by Baroness Burdett Coutts.*

180.

MINIATURE PORTRAIT: in enamel, by Petitot, of James the Second, three-quarters turned to the right. *Lent by Baroness Burdett Coutts.*

181.

MINIATURE PORTRAIT: in enamel, of a gentleman in a green coat trimmed with silver, powdered, three-quarter face turned to the right. The back of the frame is covered with translucent enamel and set with pearls. *Lent by Baroness Burdett Coutts.*

182.

MINIATURE PORTRAIT: painted in enamel. A gentleman in full-bottom wig. English. 18th century. *Lent by Mr. J. Heywood Hawkins.*

183.

MINIATURE PORTRAIT: painted in enamel. A lady in low blue dress, rose in the hair, head to the right. English. Early 18th century. *Lent by Mr. J. Heywood Hawkins.*

184.

MINIATURE PORTRAIT: painted in enamel. A lady in low blue dress, head to the right. English. Early 18th century. *Lent by Mr. J. Heywood Hawkins.*

185.

MINIATURE PORTRAIT: painted in enamel. A lady in white dress. English. Early 18th century. *Lent by Mr. J. Heywood Hawkins.*

186.

MINIATURE PORTRAIT: painted in enamel. A lady in dark blue dress, head to the right, by C. Boit. 18th century. *Lent by Mr. J. Heywood Hawkins.*

187.

MINIATURE PORTRAIT: painted in enamel. A gentleman in furred blue coat, full face to the right. French. 18th century. *Lent by Mr. J. Heywood Hawkins.*

188.

PLATE: gold enamelled. An Italian peasant, with vase, at a well. French. 18th century. *Lent by Mr. J. Heywood Hawkins.*

189.

MINIATURE PORTRAIT: painted in enamel. A lady in pink low dress, full face to left. English. 18th century. *Lent by Mr. J. Heywood Hawkins.*

190.

MINIATURE PORTRAIT: painted in enamel. A lady in fancy 16th century dress (Peg Woffington ?). English, by Hone. 18th century. *Lent by Mr. J. Heywood Hawkins.*

191.

MINIATURE PORTRAIT: painted in enamel. A gentleman in blue dress and full-bottom wig. English (?). 18th century. *Lent by Mr. J. Heywood Hawkins.*

192.

MINIATURE PORTRAIT of a lady unknown, with a pearl necklace. Signed N. Hone, 1764. *Lent by Lord Wharncliffe.*

193.

MINIATURE PORTRAIT: painted in enamel. A gentleman with brown hair and broad falling collars. English. 17th century. *Lent by Mr. J. Heywood Hawkins.*

194.

MINIATURE PORTRAIT: painted in enamel. A lady in blue dress and cap; profile, by Boit. English. 18th century. *Lent by Mr. J. Heywood Hawkins.*

195.

SERIES OF PORTRAITS PAINTED IN ENAMEL, BY PETITOT; following from left to right on the square frames on which they are fastened. *Lent by Mr. John Jones.*

MINIATURE PORTRAIT: Cardinal Mazarin, born 1602; died 1661; Prime Minister of Louis XIV.

MINIATURE PORTRAIT: a gentleman. French. 17th century.

MINIATURE PORTRAIT: a cardinal (Richelieu?). French. 17th century.

MINIATURE PORTRAIT: Louis de Bourbon, Prince de Condé, 1621-1686. French.

MINIATURE PORTRAIT: a gentleman. French. 17th century.

MINIATURE PORTRAIT: a lady. French. 17th century.

MINIATURE PORTRAIT: Claire de Maillé, Princesse de Condé; died 1694.

MINIATURE PORTRAIT: a lady. French. 17th century.

MINIATURE PORTRAIT: Louis XIV. French. 17th century.

MINIATURE PORTRAIT: a lady. French. 17th century.

MINIATURE PORTRAIT: a gentleman in full wig. French. 18th century.

MINIATURE PORTRAIT: a gentleman. French. 17th century.

MINIATURE PORTRAIT: a gentleman. French. 17th century.

MINIATURE PORTRAIT: a lady. French. 17th century.

MINIATURE PORTRAIT: Madame de Combalet, Duchesse d'Aguillon (?). French. 17th century.

MINIATURE PORTRAIT: a gentleman. French. 17th century.

MINIATURE PORTRAIT: a lady. French. 17th century.

MINIATURE PORTRAIT: a lady. French. 17th century.

MINIATURE PORTRAIT: a gentleman in very full wig. French. 17th century.

MINIATURE PORTRAIT: Louis XIV., in armour. French. 17th century.

MINIATURE PORTRAIT: a lady. French. 17th century.

MINIATURE PORTRAIT: a lady. French. 17th century.

MINIATURE PORTRAIT: L. Joseph de Lorraine, Duc de Guise, and Prince de Joinville. French. 17th century.

MINIATURE PORTRAIT: Louis XIV.; set in a circular frame delicately enamelled.

MINIATURE PORTRAIT: a lady. French. 17th century.

MINIATURE PORTRAIT: a gentleman. French. 17th century.

MINIATURE PORTRAIT: a gentleman in armour. French. 17th century.

MINIATURE PORTRAIT: a gentleman in black. French. 17th century.

MINIATURE PORTRAIT: a gentleman in black. French. 17th century.

MINIATURE PORTRAIT: Gabrielle Louise de St. Simon, Duchesse de Brissac; died 1684.

MINIATURE PORTRAIT: Louis XIV. French. 17th century.

MINIATURE PORTRAIT: a lady. French. 17th century.

MINIATURE PORTRAIT: Marie de Bourbon, Duchesse de Montpensièr (?). French. 17th century.

Miniature Portrait: a gentleman. French. 17th century.

Miniature Portrait: Madame Scarron. French. 17th century.

Miniature Portrait: a lady. French. 17th century.

Miniature Portrait: Christine of Sweden (?); Cupid behind. French. 17th century.

Miniature Portrait: a gentleman. French. 17th century.

Miniature Portrait: a gentleman. French. 17th century.

Miniature Portrait: a lady. French. 17th century.

Miniature Portrait: Comte de Vermandois. French. 17th century.

Miniature Portrait: a gentleman. French. 17th century.

Miniature Portrait: a lady. French. 17th century.

Miniature Portrait: a gentleman in white falling collar. French. 17th century.

Miniature Portrait: a gentleman in purple dress and wig. French. 17th century.

Miniature Portrait: a lady in blue slashed dress. French. 17th century.

Miniature Portrait: Duc de Berri; died 1714. French. 17th century.

Miniature Portrait: a lady. French. 17th century.

Miniature Portrait: Anne of Austria. French. 17th century.

Miniature Portrait: a gentleman. French. 17th century.

Miniature Portrait: Louis XIV. French. 17th century.

Miniature Portrait: a gentleman. French. 17th century.

Miniature Portrait: a lady. French. 17th century.

Miniature Portrait: a gentleman. French. 17th century.

Miniature Portrait: Louis, Prince Dauphin. French. 17th century.

Miniature Portrait: Marie Thérèse of Austria. French. 17th century.

Miniature Portrait: Marie Thérèse of Austria. French. 17th century.

Miniature Portrait: Madame Scarron. French. 17th century.

Miniature Portrait: a lady with long light hair. French. 17th century.

Miniature Portrait: Madame de la Vallière. French. 17th century.

Miniature Portrait: Duchesse d'Orleans. French. 17th century.

Miniature Portrait: Madame Montbazon. French. 17th century.

196.

Egg Cups, a pair: silver gilt, painted in translucent enamel of the richest colouring. Pastoral subjects. French. 18th century. *Lent by Mr. G. Bonnor.*

197.

Watch Case: gold, painted with flowers in translucent enamel. English or French. 18th century. *Lent by Messrs. Hunt and Roskell.*

198.

Watch: gold repeater, with groups of cupids enamelled on the back. French. 18th century. *Lent by Mrs. Jessie Davies.*

199.

WATCH CASE: enamelled in green, with etched designs in darker colours. French. 18th century. *Lent by Mr. R. Napier.*

200.

WATCH CASE: silver gilt, with the back painted with mythological figures. A border and hands set with diamonds. French. 18th century. *Lent by Mr. G. Bonnor.*

201.

WATCH: painted, on gold, with flowers in enamel on a black ground outside and white inside. French. 17th century. "Jacques Huon a Paris." Diam. 2¼ in.
No. 7715.—'62, *South Kensington Museum.*

202.

WATCH: gold, with an enamel painting of a lady and gentleman as Venus and Adonis; on the back Diana and Endymion on the dial, and landscape round. Signed, "Les deux frères Huant, peintres de A. E. à Berlin;" in shagreen case. German. 18th century.
No. 2361.—'55, *South Kensington Museum.*

203.

WATCH: gold, painted in enamel. French. 18th century. *Lent by Mr. R. Napier.*

204.

WATCH: gold, painted on the back and front with a Holy Family, after Rubens; a Virgin, after Mignard; and the Flight into Egypt; portraits of Louis XIII. and Richelieu inside. French. 17th century. 2½ in. No. 7543.—'61, *South Kensington Museum.*

205.

WATCH: gold, with figures representing the theological virtues, painted in enamel. French. 18th century. Diam. 2½ in. (From the Bernal Collection.)
No. 2359.—'55, *South Kensington Museum.*

206.

WATCH: gold, the case painted in translucent enamel. French. 18th century.
Lent by Messrs. Hunt and Roskell.

207.

WATCH: gold, with a case painted with a fancy portrait, as Minerva, and white border; the dial and inside painted with landscapes, by "P. Visbach, Haghe." Dutch. Dated 1680. No. 2370.—'55, *South Kensington Museum.*

208.

Watch: with flowers in relief painted in enamel on a pierced ground, with landscape etched inside. Signed, "Claude Pascal à la Haye." Dutch. 18th century. Diam. 2¼ in. (From the Bernal Collection.) No. 2362.—'55, *South Kensington Museum.*

209.

Watch and Chatelaine: gold, with dark red translucent enamel and coloured borders. French. 18th century. *Lent by the Rev. J. C. Jackson.*

210.

Oval Locket: silver, enamelled within and without; on one side a woman looking into a mirror, "L'amour j'exerce;" on the other, a man and woman plighting troth beside the altar of Hymen, "Mon cœur t'adresse." French. 18th century. L. 1⅞ in., W. 1¼ in. No. 1310.—'71, *South Kensington Museum.*

211.

Watch: gold, in the form of an apple, enamelled green, set with pearls. Swiss. 18th century. No. 6922.—'60, *South Kensington Museum.*

212.

Watch: gold, in a shield-shaped case painted with arabesques in transparent enamel. Swiss. By "Moise Constantin." 18th century. Diam. 1¾ in. No. 2373.—'55, *South Kensington Museum.*

213.

Watch: with double gold case, set round with small diamonds; in the centre of the back a painted enamel of a girl approaching an altar, surrounded by a wreath of raised and enamelled leaves intertwined with small diamonds. Signed, "Blanc père et fils à Genève." Swiss. 18th century. L. 2½ in., W. 1⅞ in. No. 1302.—'71, *South Kensington Museum.*

214.

Watch: with double silver case of beaten work, a painted enamel medallion of two figures on the back. Signed, "J. P. Kroese, C. Z. Amsterdam." Dutch. 18th century. L. 2⅜ in., W. 2 in. No. 1305.—'71, *South Kensington Museum.*

215.

Watch: enamelled, with a figure writing on the stem of a tree. French. 18th century. *Lent by Mr. R. Napier.*

216.

Watch Case: painted in enamel, with a group of mythological figures. French. 18th century. *Lent by Messrs. Hunt and Roskell.*

217.

WATCH CASE: painted with Venus and Adonis in enamel on copper. Arms, clouds, cupids and landscape in the background. French. 18th century. *Lent by Mr. G. Benner.*

218.

WATCH: with gold case, enamelled flowers round the rim, and painted enamel fountain scene at back. Signed inside, "Autran à Paris." French. 18th century. L. 2 in., W. 1½ in.
No. 1307.—'71, *South Kensington Museum.*

219.

WATCH: gilt metal, with enamelled fillets and scrolls in imitation of old cloisonné, by "A. B. Loys." French. 17th century. Diam. 2½ in. (From the Bernal Collection.)
No. 2353.—'55, *South Kensington Museum.*

220.

WATCH: gold, painted with a head of Minerva and a border of flowers in enamel, by Pierre Duhamel. French. Dated 1680. Diam. 1¾ in.
No. 2371.—'55, *South Kensington Museum.*

221.

WATCH: painted in enamel, with an Adoration of the Magi. Italian or French. "*Given with a piece of silk dress attached, by Mary Queen of Scots, to the Earl of Mar, from whom it passed into the possession of the family of Lord Forbes.*" (*Communicated by the owner.*)
Lent by the Hon. W. F. B. Massey Mainwaring.

222.

WATCH: painted in enamel, with a Holy Family. French. 18th century.
Lent by Mr. R. Napier.

223.

WATCH: enamelled case, painted with Venus and Cupid beside an altar, with silver-gilt mounts. French. 18th century. L. 1⅜ in. No. 1309.—'71, *South Kensington Museum.*

224.

WATCH: turquoise blue enamelled case, painted with a group of cupids: silver-gilt mounts. Signed, "V^{ve} Bellard & Mestral." French. 18th century. L. 1¾ in.
No. 1308.—'71, *South Kensington Museum.*

225.

BACK OF A WATCH CASE: gold with enamel, divided into radiating lobes. French. 18th century. *Lent by Mrs. H. Gordon.*

226.

SNUFF BOX: painted with six miniatures set in ivory with gold and enamel mountings. French. 18th century. L. 2½ in. No. 98.—'65, *South Kensington Museum.*

227.

VINAIGRETTE: a small gold box, with pearls and enamel on the top. Cupid is sailing in a tiny boat of pearls, with trees and landscape in the same material, on dark blue ground. L. 1¼ in., W. 1 in. French. 18th century. *Lent by Captain H. B. Murray.*

228.

SNUFF BOX: silver, painted with classical subjects in enamel. German. 18th century. L. 2¼ in. No. 2336.—'55, *South Kensington Museum.*

229.

SNUFF BOX: enamelled on copper, with classical figures in silver gilt mouldings. German. 18th century. L. 3¼ in. No. 2337.—'55, *South Kensington Museum.*

230.

SNUFF BOX: white enamel, painted with Watteau figures. Saxon? 18th century. *Lent by the Hon. W. F. B. Massey Mainwaring.*

231.

ÉTUI: enamelled with flowers in relief on gold. French or Italian. 18th century. *Lent by Mr. H. Durlacher.*

232.

LOCKET: blue, with subjects etched in black. French. 18th century. *Lent by Mr. R. Napier*

233, 234.

TWO CUPS AND SAUCERS: enamel on silver. Painted with medallions of seaport scenes, and with rich borders of flowers. French or Italian. Early 18th century. Cups, H. 2¾ in., diam. 2¼ in. Saucers, diam. 3¼ in. (Bernal Collection.) Nos. 2054 to 2054*c*.—'55, *South Kensington Museum.*

235.

CUP AND SAUCER: silver-gilt, and painted with cavalry combats in enamel. French. 18th century. *Lent by Mr. R. Napier.*

236.

Ewer and Dish: silver-gilt, covered with enamelled painting in compartments. Those on the dish represent Cupid and the Graces, Bacchus and Ariadne, Venus and Adonis, Justice and the Arts.

The ewer is covered with subjects taken from the Fable of Cupid and Psyche.

The scroll handle is composed of a serpent, twisted and resting on a syren. H. 8½ in., L. of dish, 6¼ in.
Lent by Mr. Farquhar Matheson.

237.

Cups and Saucers: silver, painted with battle scenes in enamel. French. 18th century.
Lent by Mr. G. Field.

238.

Cups and Saucers: silver, painted with warriors and combats in 18th century costume. French. Early 18th century.
Lent by Mr. G. Field.

239.

Snuff Box: oblong, gold, with white and purple enamel, with pastoral subjects, and set with pearls. French. 18th century. L. 3½ in.
No. 444.—'73, *South Kensington Museum.*

240.

Bonbonnière: elliptic, enamel on copper, painted with landscapes and a village fête. Modern French. H. 1⅝ in., L. 2¼ in., W. 2¼ in. (Paris Exhibition, 1855.)
No. 2649.—'56, *South Kensington Museum.*

241.

Bonbonnière: painted with a landscape in enamel. French. 18th century.
Lent by the Hon. W. F. B. Massey Mainwaring.

242.

Opera Glass: a box with two lids of different sizes; gilt metal, enamelled, and painted with small figure subjects. German (Höchst?). 18th century. H. 2⅞ in., L. 3½ in.
No. 992.—'72, *South Kensington Museum.*

243.

Snuff Box: painted in grisaille, with architecture in the style of Pannini. French or Italian. 18th century.
Lent by the Hon. W. F. B. Massey Mainwaring.

244.

Bonbonnière: painted in green Saxon enamel. German. 18th century.
Lent by Mr. J. Falcke.

245.

ETUI: enamelled in pink, on gold. French. 18th century.
Lent by the Hon. W. F. B. Massey Mainwaring.

246.

TOOTHPICK CASE: silver-gilt, with dark blue translucent enamel, white and gilt borders and a landscape with cocks and hens on the lid; looking-glass inside. French. 18th century. L. 2¼ in. *Lent by Mr. G. Bonnor.*

247.

SNUFF BOX: enamelled in brilliant colours on a white ground. French or German. 18th century. *Lent by the Hon. W. F. B. Massey Mainwaring.*

248.

WATCH CASE: pale blue enamel, with raised jewelled stars in white and etched ornament. The inside of the lid and the face of the watch have landscapes and ruins etched on them. A knotted ribbon forms the ring. English. 18th century. *Lent by Miss Girard.*

249.

SNUFF BOX: shell shaped, of white enamel, with flowers on copper; a Watteau love subject is painted on the lid. W. 2½ in. *Lent by Mr. W. H. Milligan.*

250.

LOCKET: a cypher on blue enamel. French or English. 18th century.
Lent by Baroness Burdett Coutts.

251.

BOX: painted in enamel with classical figures. French. 18th century.
Lent by Mr. R. Napier.

252.

BOX: in the form of a butterfly, enamel, set with jewels. French. 18th century.
Lent by Mr. R. Napier.

253.

SNUFF BOX: painted in red, with a miniature in the middle in enamel. French. 18th century. No. 128.—'65, *South Kensington Museum.*

254.

SNUFF BOX: painted in enamel with a foxhunt. French or English. 18th century.
Lent by Mr. R. Napier.

255.

NÉCESSAIRE: an oblong box of blue enamel, set with pearls and diamonds, and containing essence bottles and other utensils for the toilet, all enamelled in blue, with patterns worked on foil. French. 18th century. *Lent by Mrs. Sassoon.*

256.

SNUFF BOX: gold, painted with the Triumph of Venus, &c.; blue enamel in the side compartments. French. 18th century. *Lent by Mr. G. Bonnor.*

257.

SNUFF BOX: oval, divided into small panels, painted with translucent enamel with little figures in medallions on the top and under the bottom. French. 18th century. L. 2¼ in. *Lent by Mr. C. S. Bale.*

258.

SNUFF BOX: gold, oval with green translucent ribbed enamel, painted with cupids. French. 18th century. 3⅛ in. *Lent by Mr. C. S. Bale.*

259.

SNUFF BOX: painted with landscapes in enamel in one tint. French. 18th century. *Lent by Messrs. Hunt and Roskell.*

260.

SNUFF BOX: gold, painted in enamel with Cupid and Psyche. French. 17th century. *Lent by Messrs. Hunt and Roskell.*

261.

BONBONNIÈRE: gold, enamelled in dark blue, with borders of brilliant colours. French. 18th century. *Lent by Messrs. Hunt and Roskell.*

262.

SNUFF BOX: painted with land and sea views on the top and round the sides in one tint of enamel. French. 18th century. *Lent by Messrs. Hunt and Roskell.*

ENGLISH ENAMELS.

273.

CANDLESTICKS, a pair: white enamel on copper. The stems are baluster-shaped in broad spiral flutings, each edge painted with green garlands and small flowers between. H. 10¼ in. English. 18th century.
Lent by Mr. W. H. Milligan.

274.

TWO CANDLESTICKS: blue Battersea enamel, with designs in colours on white cartouches. 18th century. *Lent by the Hon. W. F. B. Massey Mainwaring.*

275.

TWO CANDLESTICKS: white Battersea enamel. English. 18th century.
Lent by the Hon. W. F. B. Massey Mainwaring.

276.

TWO CLASPS: the backs enamelled on a white ground. English. 18th century.
Lent by Mr. T. Dyer Edwardes.

277.

HANDLE OF A CANE, enclosing an opera glass: Battersea enamel, with figures and flowers on embossed white ground. English. 18th century.
No. 669.—'68, *South Kensington Museum.*

278.

PORTRAIT: Battersea enamel on copper; Frederick P. of Wales (?), in armour and wearing the garter. English. 18th century. *Lent by Hon. W. F. B. Massey Mainwaring.*

279, 280.

TWO RINGS: one with a syren, the other with a masked face on the bezel, gold and enamel in white and colours. English or Italian. 17th century.

Lent by the Rev. Montague Taylor.

281.

MASSIVE GOLD RING: quite plain, with inscriptions in black letters. English. 17th century. *Lent by Mr. R. Soden Smith.*

282.

MEMORIAL RING: gold and black enamel, with an eye in enamel on the bezel; hoop pierced for hair. English. Present century. *Lent by Mr. R. H. Soden Smith.*

283.

MEMORIAL RING: gold and white enamel. English, dated 1731.

Lent by Mr. R. H. Soden Smith.

284.

MEMENTO MORI RING: gold and black enamel, with skeleton, &c.; round hoop. English, dated 1729. *Lent by Mr. R. H. Soden Smith.*

285.

MEMORIAL RING: gold and white enamel. English, dated 1754.

Lent by Mr. R. H. Soden Smith.

286.

MEMORIAL RING: gold and white enamel, set with emerald and diamonds. English, dated 1762. *Lent by Mr. R. H. Soden Smith.*

287.

GOLD RING: enamelled with death's head, inscribed "*memento mori.*" English. 16th century. *Lent by Mr. R. H. Soden Smith.*

288.

RING: miniature portrait, painted in enamel, of Handel. Given by George III. to Mr. Rodgers. *Lent by Mr. J. E. D. Rodgers.*

289.

TEA CADDIES AND SUGAR CANISTER: Battersea enamel, painted with landscape scene, in gilt frame on pink and white spotted ground. English. Middle of 18th century.

No. 630.—'68, *South Kensington Museum.*

290.

TEA CADDY: with tea and sugar boxes, painted in blue and white enamel with landscapes. Battersea. 18th century. *Lent by Lady Eden.*

291.

WATCH: the case painted in delicate blue, with enamel. Battersea. 18th century. No. 636.—'68, *South Kensington Museum.*

292.

WATCH: gold, with hunting scenes in enamel. English. 17th century. No. 74.—'66, *South Kensington Museum.*

293.

CHALICE: silver-gilt, with figures of angels, and enamel on a hexagonal foot. Modern English. (Skidmore, Coventry.) H. 8 in. No. 1329.—'52, *South Kensington Museum.*

294.

RELIQUARY: gold, cusped on the top and sides, with figures of a sainted bishop on one side and St. John the Baptist on the other; ornamented with enamelled flowers each side. English. 14th century. *Lent by Mr. William Maskell.*

295.

OVAL PAINTING: in enamel on copper; three female figures, by Moser (?). English. 18th century. H. 5 in., W. 3⅝ in. No. 1329.—'71, *South Kensington Museum.*

296.

SHRINE: of gilt copper, sarcophagus-shaped, with sloping cover and standing on four legs: the exterior of the body is rudely engraved with figures of saints, and figures in relief are fastened to the sides; the front of the cover bears an enamelled representation of St. George and the Dragon. English. 14th century; the figures of later date. H. 5⅛ in., L. 4½ in., W. 2⅝ in. No. 634.—'70, *South Kensington Museum.*

297.

WATCH AND PEDOMETER: for measuring distances on foot; gold, in a chased and enamelled case, inscribed "By letters patent, Ralph Gout, London." 18th century. L. of case, 9 in. No. 6954.—'60, *South Kensington Museum.*

298, 299.

CANDLESTICKS, A PAIR: brass, cast in relief, with a floriated pattern of blue and white enamel. English. H. 5¼ in., diam. of base, 3⅜ in. Given by His Grace the Duke of Hamilton. Nos. 7668, 7669.—'61, *South Kensington Museum.*

300.

FLAT SCARF RING: gold, set with seed pearls, and with a medallion bearing a classical female figure, Hebe. English (Worcester). 18th century. L. 1¼ in.
Lent by Mr. T. Dyer Edwardes.

301.

DISH: gilt metal, covered on both sides with cloisonné enamel, Japanese birds, flowers, banners, &c., on turquoise ground. Modern English (Elkington). *Lent by Mr. J. L. Bowes.*

302, 305.

SEVEN MEDALLIONS: painted in Battersea enamel, six oval etched with Watteau compositions on a white ground; one round, containing a portrait of a lady in the high head-dress of 1775. English. 18th century. *Lent by the Rev. J. Beck.*

303, 304.

TWO TABLETS: painted with dancing lessons in a landscape background; Battersea enamel. English. 18th century. *Lent by the Rev. R. Poole Hooper.*

306.

THIMBLE CASE: pink Bilston enamel. 18th century.
Lent by the Hon. W. F. B. Massey Mainwaring.

307.

BONBONNIÈRE: a boar's head, with a hunting scene on the lid. Battersea (or Saxon?) enamel. 18th century. *Lent by the Hon. W. F. B. Massey Mainwaring.*

308.

ROUND BOX AND COVER: set in silver gilt, and painted on the top and round the circumference with landscapes; gold powderings and ornament round. English. 18th century. Diam. 5¼ in. *Lent by Mr. F. Bodenham.*

309.

BODKIN CASE, fluted, of white enamel on copper, painted with flowers; the edges of the flutings and the metal lining gilt. L. 4½ in. English. 18th century.
Lent by Mr. W. H. Milligan.

310.

BODKIN CASE: of Battersea enamel, with landscape medallions. English. 18th century. *Lent by Mr. J. Falcke.*

311.

ÉTUI : enamelled in blue with a white pattern, on copper. Diana and Venus and two cupids are painted in four cartouches on the sides of the body and lid, and the edges are embossed and gilt. The utensils have gilt handles and fit into separate holes. H. 3⅞ in. English. 18th century. *Lent by Mr. W. H. Milligan.*

312.

ÉTUI : Battersea enamel, blue and gold with medallions. 18th century.
Lent by the Hon. W. F. B. Massey Mainwaring.

313.

SNUFF BOX : Battersea enamel. A group of card players, on blue latticed ground. English. About 1750-60. No. 665.—'68, *South Kensington Museum.*

314.

BOX : Battersea enamel, with Watteau scenes ; turquoise. 18th century.
Lent by the Hon. W. F. B. Massey Mainwaring.

315.

PLATE : Battersea enamel, painted with group of Venus and Adonis, in gilt metal frame. English. 18th century. No. 559.—'69, *South Kensington Museum.*

316.

TABLET : Battersea enamel, painted with group of Venus, Cupid and Satyr, in gilt metal frame. English. 18th century. No. 634.—'68, *South Kensington Museum.*

317.

TEA CADDY : containing three cans, painted in white and red Battersea enamel, with landscapes on the sides and ends. English. 18th century. H. 4½ in., L. 8 in., W. 4½ in.
Lent by Mr. G. Field.

318, 319, 320.

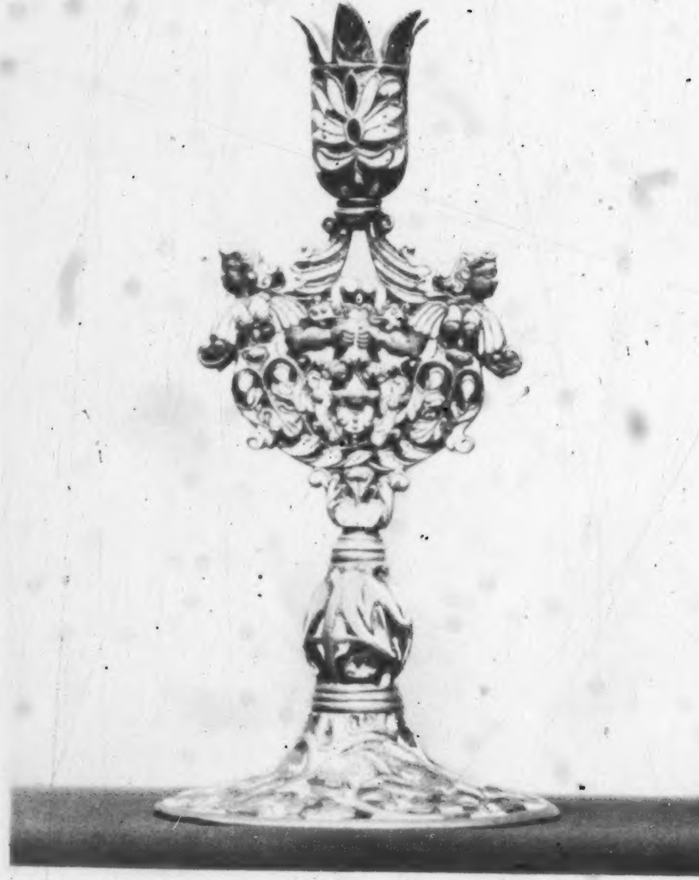
THREE SNUFF BOXES : in Bilston enamel, one round and one leaf-shaped, painted on white grounds ; the third oval, on green. English. 18th century. *Lent by Mr. G. Wallis.*

321.

FIVE QUADRILLE TRAYS : pink Battersea enamel, with cards. 18th century.
Lent by Mr. J. W. Jeans.

322, 323.

A PAIR OF SALTCELLARS : of green enamel, with white sprigs and three white cartouches containing flowers. They stand on three feet. English. 18th century. Diam. 2¼ in.
Lent by Mrs. A. Derby.

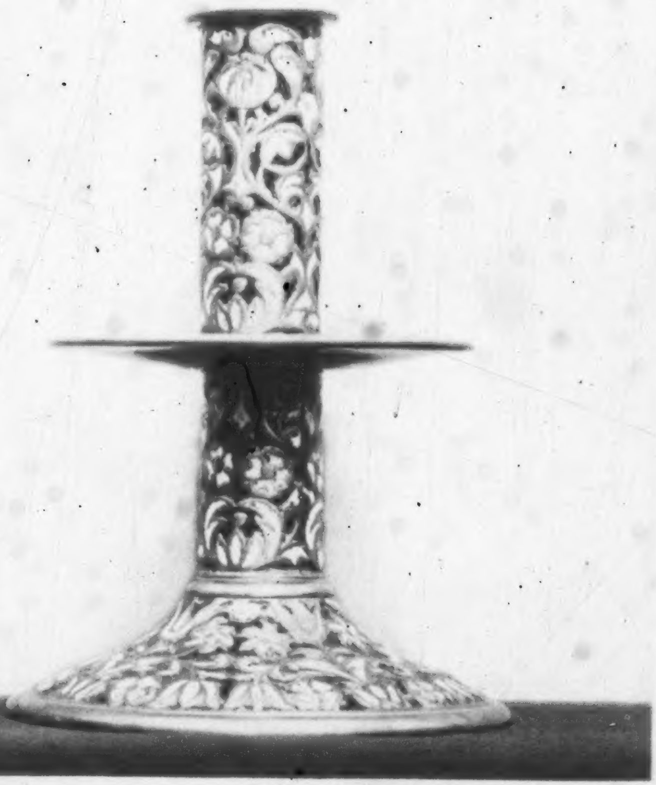


341.

CANDLESTICK, CHAMPLEVÉ ENAMEL ON BRASS.

[illegible]. 17th Century.

Belonging to [illegible].



342.

CANDLESTICK, CHAMPLEVÉ ENAMEL ON BRASS.

English. 17th Century.

Belonging to the Earl of Warwick.

LIBRARY

324.

QUADRILLE TRAY: painted in Battersea enamel with pierced sides, a pack of cards and a bank note on the bottom. English. 18th century.

No. 343.—'74, *South Kensington Museum.*

325.

A PAIR OF SALTCELLARS: green enamel, with landscape. 18th century.

Lent by Mr. J. W. Jeans.

326, 327.

TWO BONBONNIÈRES: in Battersea enamel; one with flowers, the other with figures. English. 18th century.

Lent by Mr. J. Falcke.

328.

SNUFF BOX: of pale blue enamel on copper, spotted with white and enclosing cartouches with flowers on the sides and ends, and a pastoral love scene on the lid. Lined with white. L. 2¼ in. English. 18th century.

Lent by Mr. W. H. Milligan.

329.

TUNDISH OR FUNNEL: Bilston enamel. 18th century.

Lent by Mrs. Bickley.

330.

A PAIR OF CANDLESTICKS: Bilston enamel, white, with flowers English. 18th century. H. 6 in.

Lent by Mrs. Bickley.

331, 332, 333.

THREE SNUFF BOXES: painted in Bilston enamel; one is oval with a green ground, one square with flowers on a blue ground and the third oval, green with white and coloured ornament. English. 18th century.

Lent by Mrs. Bickley.

334, 335.

TWO MEDALLIONS: one white, the other pink, with designs of children playing etched on them. English. 18th century.

Lent by Mrs. Bickley.

336, 337.

A PAIR OF QUADRILLE TRAYS: Bilston enamel, white, with a pack of cards in each and pierced sides. English. 18th century.

Lent by Mrs. Bickley.

338.

CASKET: copper gilt and enamelled. Diapered with the armorial shields of England, Angoulesme, Valence Earl of Pembroke, Dreux Duke of Brittany, Brabant and Lacy. English (?). 13th century. H. 3¾ in., L. 7 in., W. 5¼ in.

No. 4.—'65, *South Kensington Museum.*

339.

SQUARE PLATE: gilt copper, with a shield of arms in champlevé enamel; and the motto "Espoir en Dieu." Underneath is written, "The armys of the ryght worshipful maester Tonge, otherwyse callyd maister Clarencius and misteris Susan hys wyfe, 1554." He was Clarencieux king of arms under Henry VIII. and Elizabeth. English. 6¼ in. by 5¼ in.
No. 4358.—'57, *South Kensington Museum.*

340, 341.

TWO BODKIN CASES: painted in Bilston enamel, yellow with sprigs. English. 18th century. *Lent by Mrs. Bickley.*

342.

A PAIR OF FIREDOGS: of brass cast in relief, or champlevé, filled with green and white enamel. An achievement, with the royal arms supported by Atlas figures and a floral ornament forms the upper part of the front, and they stand on convex discs of floral ornament. English. 17th century. H. 26 in., W. 13 in. *Lent by Earl Cowley, K.G.*

343.

A PAIR OF CANDLESTICKS: of brass, champlevé and filled in with enamel. The form is a straight pipe or cylinder, with a round foot and a flat grease-pan half-way up. The ground is black, and the flowers and stems are in thick brass lines, filled in with white. English. First half of the 17th century. H. 10 in. *Lent by the Earl of Warwick.*
See Photograph.

344.

CANDLESTICK: brass, champlevé and filled in with enamel. The stem has a knob, and above it a composition of two demi-angels with scrollwork, making a flat plate; a tulip-shaped nozzle rests on the wing points. The ground is black, and the filling between rough brass lines and stems is in white.

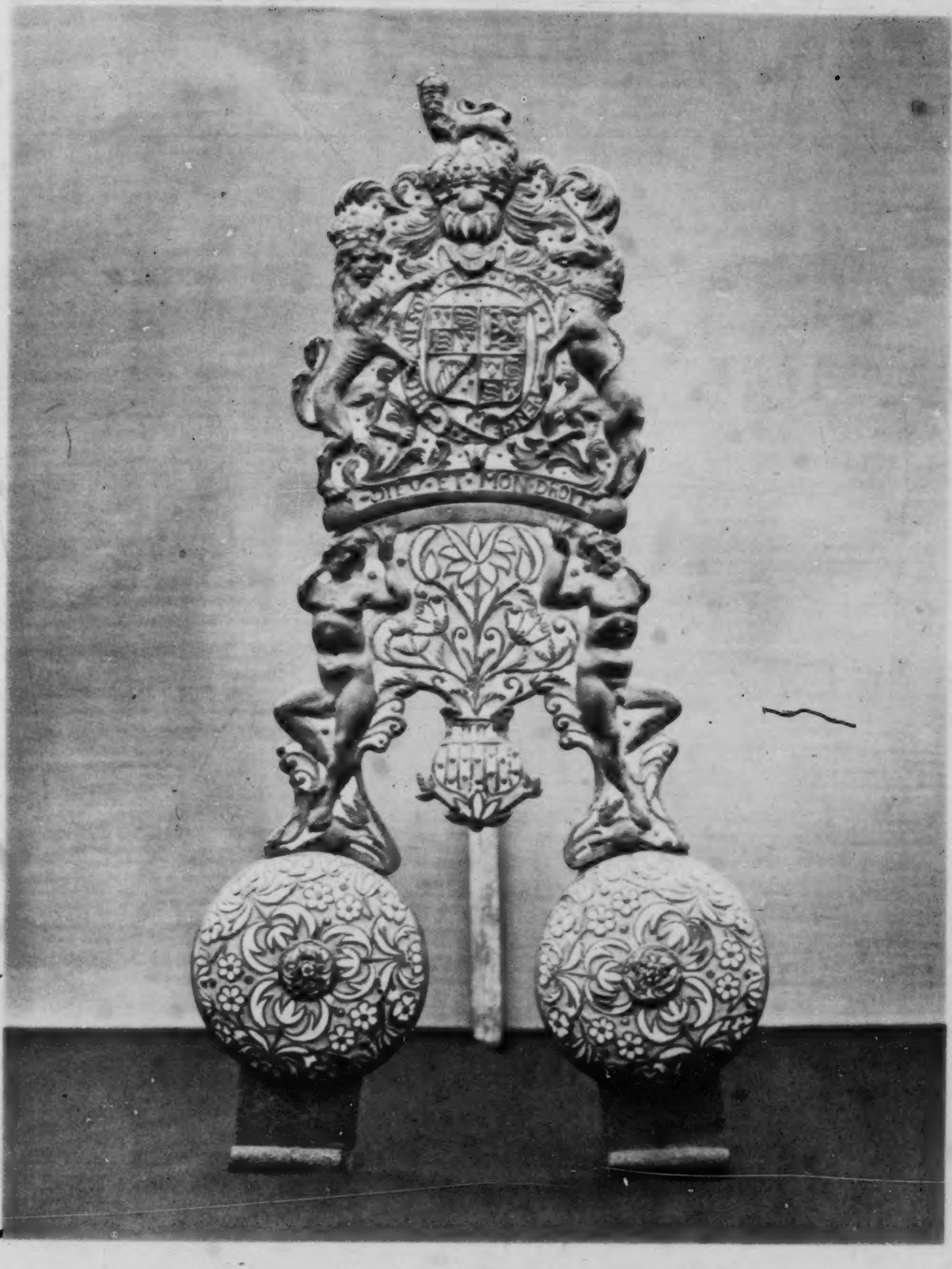
The work seems by the same hands as that seen in the pair belonging to the Earl of Warwick. English. First half of the 17th century. H. 11 in. *Lent by Mrs. Bradshaw.*
See Photograph.

345.

A PAIR OF FIREDOGS: of brass, champlevé, and filled in with blue and white enamel. An achievement, with the royal arms supported by Atlas figures and a floral ornament, forms the principal front, and they stand on convex discs of floral ornament. This pair is mounted on iron plates. English. 17th century. H. 26 in., W. 13 in.
See Photograph. *Lent by Earl Cowley, K.G.*

346.

PENDANT: openwork in gold, with precious stones and figures in enamel. English (?). 16th century. H. 1 in. *Lent by Earl Amherst.*


DIEU ET MON DROIT

LIBRARY

JEWELLERY AND EX-VOTO OFFERINGS.

356.

TABLET of gold: in two arched divisions mounted on the inner side with thin rods which form a fleur-de-lys knot above. Each is painted in translucent enamel with a kneeling figure of the donators and patron saints. On the left is Pierre II. de Bourbon, Duc de Bourbon et d'Auvergne, who died 1503, in a red mantle with ermine cape, kneeling at a faldstool, and St. Peter standing by him. The other figure is that of his wife, Anne of France, kneeling at a faldstool. She wears a purple-bodied dress turned and fronted with ermine; both figures are cloaked in crimson. Beside her is St. Anne veiled, with an open book and her hand behind the worshipper. Charlemagne and St. Louis are on the reverse. It was in the Debruge-Duménil Collection.

The brilliancy of the colours is as that of gems, and the whole is in perfect preservation. Italian. 15th century. H. 2 in. *Lent by Sir Richard Wallace, Bart., M.P.*

357.

PENDANT: gold openwork, vesica-shaped, set with emeralds and enclosing a figure of the Virgin of the Immaculate Conception, enamelled. Spanish. 16th century. L. $3\frac{1}{16}$ in., W. $2\frac{1}{16}$ in. No. 396.—'72, *South Kensington Museum.*

358.

PENDENT ORNAMENT: enamelled gold, heart-shaped, enclosing a cross; crowned and set with crystals. From the Treasury of the Virgen del Pilar, Saragossa. Spanish. 17th century. L. $3\frac{1}{16}$ in., W. $2\frac{1}{8}$ in. No. 345.—'70, *South Kensington Museum.*

359.

CROSS: enamelled gold; the extremities bearing fleurs-de-lys, set with amethysts. From the same. Spanish. 18th century. L. $2\frac{5}{8}$ in., W. $1\frac{11}{16}$ in.

No. 344.—'70, *South Kensington Museum.*

360.

ROSARY BEADS: an imperfect set, of lapis lazuli, the decade beads of enamelled gold, with crystal reliquary and cross decorated with enamel figures. Spanish. 16th century.

Lent by the Countess of Mount Charles.

361.

PENDENT ORNAMENT: enamelled gold. Representing the Virgin of the Pillar, attended by angels, beneath a canopy set with crystals and pearl drops. From the Treasury of the Virgen del Pilar, Saragossa. Spanish. 17th century. L. $3\frac{1}{4}$ in., W. $1\frac{7}{8}$ in.

No. 341.—'70, *South Kensington Museum.*

362.

PENDENT ORNAMENT: enamelled gold. In form of a dog supported on a scroll, from which small pearls depend, and hung up by two chains, the whole enriched with rubies, diamonds and an emerald. From the Treasury of the Virgen del Pilar, Saragossa. Spanish (?). 16th or 17th century. L. $3\frac{5}{8}$ in., W. $2\frac{1}{4}$ in.

No. 336.—'70, *South Kensington Museum.*

363.

PENDENT ORNAMENT: rock crystal, heart-shaped, mounted in enamelled gold and enclosing the sacred monogram within a rayed oval. From the Treasury of the Virgen del Pilar, Saragossa. Spanish. 17th century. L. $2\frac{7}{8}$ in., W. $2\frac{1}{4}$ in.

No. 346.—'70, *South Kensington Museum.*

364.

GOLD RING: in form of the twisted body of a dragon; enamelled in colours. Spanish. 16th century. *Lent by Mr. R. H. Soden Smith.*

365, 367.

TWO OVAL MEDALLIONS: painted in enamel on copper; one with St. Michael and the dragon; the other with St. Francis Xavier. Spanish. 18th century.

Lent by Mr. J. R. Haig.

366.

LOCKET: enamelled gold, circular, with seven small cruciform pendants and ornamental knot, set with diamonds and brilliants. From the Treasury of the Virgen del Pilar, Saragossa. Spanish. 17th century. L. $2\frac{5}{16}$ in., W. of knot, 1 in.

No. 326.—'70, *South Kensington Museum.*

368.

BADGE: enamelled gold, circular, with borders of coloured flowers surrounding, on one side a white Maltese cross, on the other the Holy Family with the infant St. John. Spanish. 17th century. Diam. $2\frac{15}{16}$ in. No. 1285.—'71, *South Kensington Museum.*

b

369.

PENDANT: a medallion with cusped additions round it, painted on either side in enamel with various saints, landscapes, &c. Spanish. 18th century.

Lent by Messrs. Hunt and Roskell.

370.

PENDENT JEWEL: a dog, enamelled on gold and set with jewels; with chains for hanging. From the Treasury of the Virgen del Pilar, Saragossa. Spanish. 16th century.

No. 334.—'70, *South Kensington Museum.*

371.

PENDENT ORNAMENT: enamelled gold; in form of a hand holding a bunch of grapes formed of seed pearls. From the Treasury of the Virgen del Pilar, Saragossa. Spanish. 17th or 18th century. L. 2 in. No. 348.—'70, *South Kensington Museum.*

372.

PENDENT ORNAMENT: gold, with small enamel of the Adoration of the Magi, and chain set with diamonds. From the same. Spanish. 18th century. W. 1½ in., L. 2$\frac{1}{16}$ in.

No. 321.—'70, *South Kensington Museum.*

373.

CROSS: gold, set with diamonds on champlevé enamel, containing relics. Spanish. 16th century. L. 3 in. No. 299.—'66, *South Kensington Museum.*

374.

CRUCIFIX: gold, with coloured enamels. Spanish. 16th century.

No. 309.—'67, *South Kensington Museum.*

375.

MEDALLION: gold, with a loop for suspension, painted in enamel on one side with the head of a lady carrying a processional candle, and that of St. Catherine of Alexandria on the reverse. French. 17th century. Diam. 1⅛ in. No. 100.—'65, *South Kensington Museum.*

376.

FOUR EWERS: filigree silver and enamel. From the Treasury of the Virgen del Pilar, Saragossa. Spanish. 18th century. H. 3¼ in.

Nos. 330 to 330c.—'70, *South Kensington Museum.*

377.

PENDANT: set in silver with a painting of S. Theresa (?) in enamel. Modern Spanish.

No. 1260.—'71, *South Kensington Museum.*

378.

Jewel: gold and enamel, a small Virgen del Pilar from that shrine in Saragossa. Spanish. 18th century. No. 343.—'70, *South Kensington Museum.*

379.

Jewel: the image of Loreto, with saints in gold and enamel. From the same shrine as the last. Spanish. 18th century. No. 342.—'70, *South Kensington Museum.*

380.

Pendent Ornament: enamelled gold, representing the Virgin kneeling in adoration beneath a canopy, surrounded by scroll-work, set with crystals; with pearl drops. From the same. Spanish. 17th century. L. 2¼ in., W. 2 in.
No. 340.—'70, *South Kensington Museum.*

381.

Jewel: a bunch of flowers of enamelled gold, set with rose diamonds and tied with a blue enamelled knot, set with brilliants; at the back a long flat hook of pierced gold. From the same shrine, to which it was presented by Doña Juana Ravasa. Spanish. 18th century. L. 8½ in., W. 3⅞ in. No. 319.—'70, *South Kensington Museum.*

382.

Perfume Bottle with Stopper: formed of a small fir cone or nut, set in enamelled gold and suspended by chains of plain links. From the same shrine. Spanish. 18th century. L. 3¼ in. No. 339.—'70, *South Kensington Museum.*

383.

Pendent Jewel: a parrot in gold, with enamel feathers, gold chains and set with various jewels. From the same shrine. Spanish. 17th century.
No. 337.—'70, *South Kensington Museum.*

384.

Gold Pendant: with an Annunciation under glass in relief and enamel. Italian. 17th century. *Lent by the Rev. Montague Taylor.*

385.

Badge: gold, with figure and name of Louis XIV. in enamel. French. Dated 1683.
No. 2278.—'55, *South Kensington Museum.*

386.

Crucifix: gold, with the figure and emblems in enamel. French. 16th century.
No. 260.—'69, *South Kensington Museum.*

387.

PERFUME BOTTLE: pear shaped, gold, with birds; flowers and fruit enamelled in natural colours. French. 17th century. No. 221.—'65, *South Kensington Museum.*

388.

BROOCH: a gold medallion, enamelled; with the Judgment of Paris in relief, set round with garnets. Italian. 16th or 17th century. *Lent by the Countess of Mount Charles.*

389.

FOUR BRELOQUES: a shoe, bottle, crowned diamond and seal; gold and enamel. French. 18th century. *Lent by the Rev. Montague Taylor.*

390.

PENDENT CROSS: gold enamelled, and set with stones and pearl pendants. French or Italian. 17th century. *Lent by Mr. G. Bonnor.*

391.

CROSS AND FINE CHAIN: the cross enamelled with flowers. Italian. 18th century. *Lent by Mr. T. Dyer Edwardes.*

392.

LOCKET: a gold medallion, with Venus and cupids in relief, enamelled, and a rim and chains for suspension. French or Italian. 16th or 17th century. *Lent by the Countess of Mount Charles.*

393.

RING: massive gold, enamelled and set with a sapphire, engraved inside, "Napoléon Buonaparte, à Joachim Murat, 1809." French. *Lent by Mr. G. Bonnor.*

394.

GOLD BETROTHAL RING: enamelled. Italian. 16th century. *Lent by the Rev. J. Beck.*

395.

PENDENT ORNAMENT: pearl baroque, mounted as a marine god, armed, and about to blow a conch. French (?). 17th century. *Lent by Mr. G. Bonnor.*

396.

DOUBLE PERFUME BOTTLE: gold, repoussé with flowers and scrolls, enamelled; the stoppers surmounted by doves. French. 18th century. *Lent by Mr. G. Bonnor.*

397.

PERFUME BOTTLE: gold, with birds and foliage in relief, enamelled; a seal on the foot. French. 18th century. H. 2½ in. No. 182.—'64, *South Kensington Museum.*

398.

SNUFF BOX: silver gilt, with flowers and foliage in high relief, painted in bright colours in translucent enamel. This decoration covers all the surfaces. L. 3½ in., W. 2⅛ in. French. 18th century.
Lent by Mr. J. R. Haig.

399.

PENDENT ORNAMENT: baroque pearl, mounted as a mermaid in enamelled gold, richly jewelled, with chains and ring for suspension. 17th century. *Lent by Mr. G. Bonnor.*

400.

PENDANT: an open niche with a group of the adoration of the Magi; gold enamelled, set round with jewels. French (?). Late 16th century.
Lent by the Countess of Mount Charles.

401.

PENDANT: a golden galley with fanciful canopy and figures of Antony, Cleopatra and attendants; enamelled and set with jewels. French or Italian. 16th century.
Lent by the Countess of Mount Charles.

402.

SQUARE JEWEL: painted with a scene of the Via Crucis, set with stones and enamelled at the back. Spanish. 17th century. No. 220.—'74, *South Kensington Museum.*

403.

PENDENT JEWEL: a caldron with swing handle of gold and enamel. Spanish. 17th century.
No. 339.—'64, *South Kensington Museum.*

404.

BRACELET: gold, made up of medallions with ciphers and true-lover's knots, alternately, in enamel. French. 17th century. No. 4228.—'57, *South Kensington Museum.*

405.

NECKLACE: gold filigree chains set with pearls and enamel, connecting three oval pierced medallions, containing flowers of pearl and enamel. Spanish. 19th century. L. 18 in.
No. 205.—'64, *South Kensington Museum.*

406.

PENDENT JEWEL: a basket of fruit, enamelled and set with diamonds. Italian or French. 17th century. L. 1¼ in. No. 504.—'54, *South Kensington Museum.*

407.

PENDENT JEWEL: a gold medallion with the death of Holofernes in relief, enamelled. French or Italian. Early 16th century. *Lent by Sir R. Wallace, Bart., M.P.*

408.

BADGE: of the Order of St. Michael, pierced work enamelled. French. 17th century. *Lent by Sir R. Wallace, Bart., M.P.*

409.

SCISSOR CASE: painted with flowers on white enamel. French or Dutch. 17th century. L. 3½ in. No. 29.—'66, *South Kensington Museum.*

410.

BROOCH: gold enamelled in the shape of a lace-edged bow; set with table diamonds. From the shrine of the Virgen del Pilar, Saragossa; offered by the Marquis de Naverens, 1679. French or Spanish. W. 4¼ in. No. 322.—'70, *South Kensington Museum.*

411.

PENDENT CROSS: rock crystal with enamel mounts enclosing a Crucifixion: a Madonna on the back and front. French. 17th century. *Lent by Sir R. Wallace, Bart., M.P.*

412.

RELIQUARY, OR PENDANT: oval rock crystal, set in gold scroll-work; with enamel and pearls, and containing two chased and enamelled representations of the Crucifixion, and the Virgin and Child. From the Treasury of the Virgen del Pilar, Saragossa, offered by Louis XIII. of France. French. 17th century. L. 3¾ in., W. 2$\frac{1}{16}$ in. No. 332.—'70, *South Kensington Museum.*

413.

PENDENT JEWEL: gold, with enamel paintings of the Annunciation and Crucifixion, between crystals; set round with corded band and seed pearls. French. 17th century. *Lent by Sir R. Wallace, Bart., M.P.*

414.

PENDENT JEWEL: gold, enamelled with minute representations of the Crucifixion and the Agnus Dei. 16th century. *Lent by Sir R. Wallace, Bart., M.P.*

415.

PENDENT JEWEL: in the form of an owl, gold, enamelled, with pearl pendants and other stones. French or Italian. 16th century. *Lent by the Countess of Mount Charles.*

416.

PENDENT JEWEL: a sea monster and cupid of baroque pearl and gold, enamelled and set with precious stones. Italian. 16th century. *Lent by the Countess of Mount Charles.*

417.

PENDENT JEWEL: a gold pomander enamelled, and set with precious stones. Italian. 16th century. *Lent by Mr. G. Bonnor.*

418.

EWER: called the "Cellini ewer." It is composed of two slices of brown sardonyx carved with radiating ribs. These are cased in a wrought enamelled gold framework, having enamelled gold female figures on the hips of the curve and an elaborate pierced and wrought enamelled lip, supported by a mask. The handle is a dragon, the legs forming the lower side of the curve, and the neck bending down to the lip. A cupid with reins sits between the dragon's wings. The foot is joined by enamelled dragons to the body, and is made of a slice of sardonyx framed in open-worked enamelled gold set with precious stones. Italian. 16th century. H. 10½ in.

See Photograph. *Lent by Mr. A. J. B. Beresford-Hope, M.P.*

419.

BOOK COVER OR CASE FOR A MISSAL: gold and translucent enamel in relief; on the sides are subjects of the creation of Eve, and the Fountain of Life; the edges ornamented with translucent champlevé enamel. Italian. About 1580. H. 3¼ in., W. 3⅛ in.

No. 736.—'64, *South Kensington Museum.*

420.

PENDANT: enamelled gold, with the sacred monogram. Italian. 17th century.

Lent by Sir R. Wallace, Bart., M.P.

421.

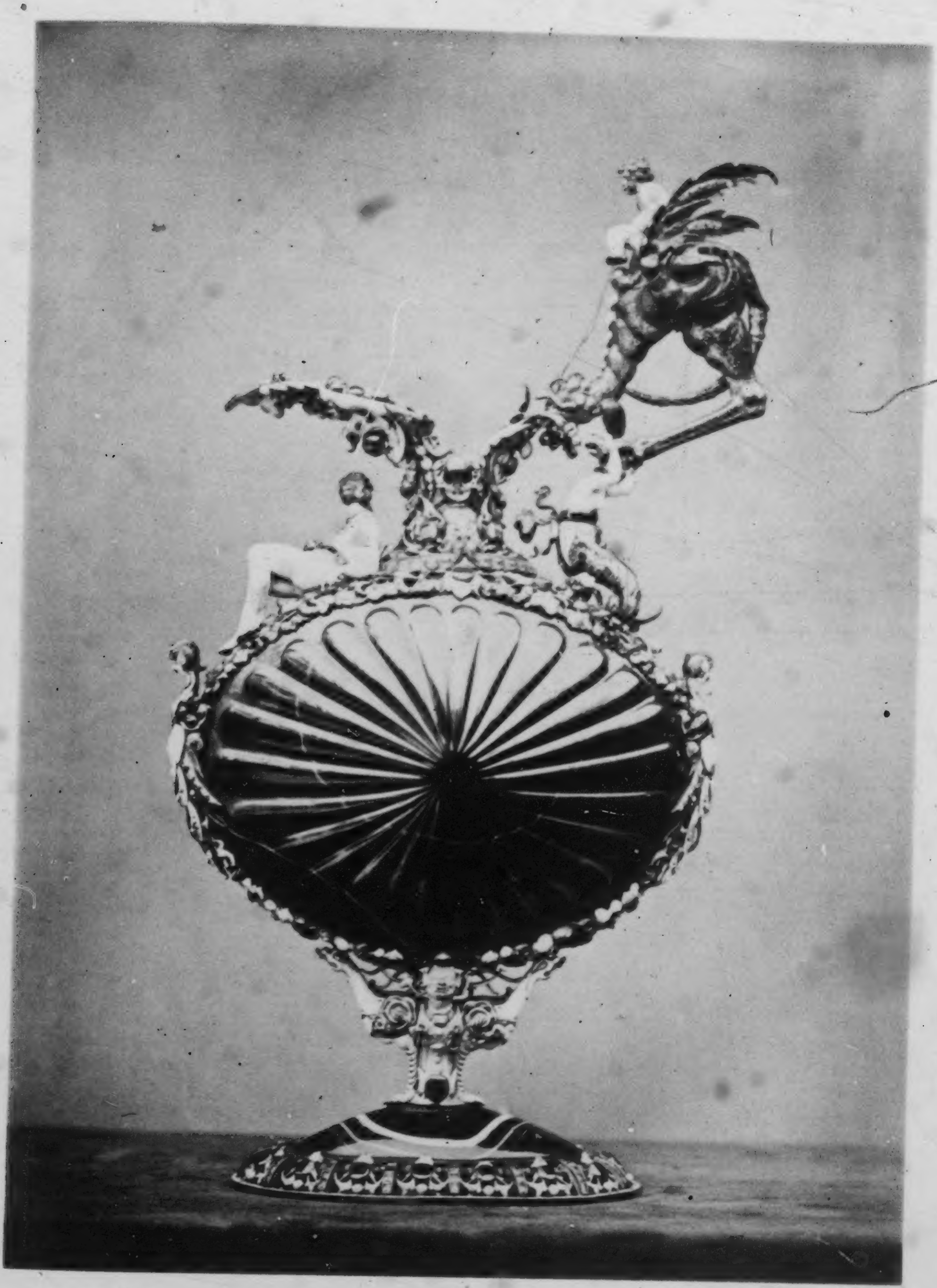
RELIQUARY: enamelled on gold, a round medallion pierced on the sides with scroll work and foliage. Italian. 15th century. Diam. 2 in.

No. 235.—'53, *South Kensington Museum.*

422.

CROSS: enamelled on gold. Italian. 16th century. H. 2 in.

No. 1652.—'56, *South Kensington Museum.*



117.

THE ITALIAN EWER, CARVED SARDONYX, IN SETTING OF ENAMELLED GOLD.

16th Century.

[illegible]

[illegible]
LIBRARY
[illegible]

423.

Pendant: with figures of Venus and Cupid under a niche; enamelled and set round with square jewels. French or Italian. Late 16th century.

Lent by the Countess of Mount Charles.

424.

Pomander: enamelled on gold, a pear-shaped ball with scrolls and flowers. Three brackets to hold a musk ball on the upper half and pearl pendants. Italian. 16th century. H. 3 in.

No. 298.—'54, *South Kensington Museum.*

425.

Pendent Jewel: enamelled gold openwork, with the sacred monogram. Italian. 17th century.

Lent by Sir R. Wallace, Bart., M.P.

426.

Reliquary: oval, enamelled gold, enriched with raised filigree and precious stones. In the sides are small miniatures of the Flight into Egypt and Christ among the Doctors, under crystal. From the Treasury of the Virgen del Pilar, Saragossa. Spanish. 16th century. Entire L. 4¼ in., W. 1⅞ in.

No. 409.—'73, *South Kensington Museum.*

427.

Reliquary or Pendant: oval, rock crystal, set in richly enamelled gold and containing painted miniatures, on gold, of Our Lord and the Virgin. From the Treasury of the Virgen del Pilar, Saragossa. Spanish. 16th or 17th century. L. 2⅝ in., W. 1 11/16 in.

No. 333.—'70, *South Kensington Museum.*

428.

Pendent Ornament: enamelled gold, in form of the mystic pelican, set with a carbuncle and pearls, and suspended by three chains of plain links. From the Treasury of the Virgen del Pilar, Saragossa. Spanish. 16th or 17th century. L. 3¾ in., W. 1½ in.

No. 335.—'70, *South Kensington Museum.*

429.

Casket: a long octagon in shape, of bevelled plates of crystal set in enamelled rims and mounted on enamelled figure supports. Italian. 16th century.

Lent by Mr. Farquhar Matheson.

430.

Reliquary or Pendant: oval, rock crystal, set in enamelled gold with pearl drops, containing medallion miniatures of the Virgin and S. James. From the Treasury of the Virgen del Pilar, Saragossa. Spanish. 17th century. L. 3⅛ in., W. 2 in.

No. 338.—'70, *South Kensington Museum.*

431.

Reliquary or Pendant: oval, rock crystal, set in enamelled gold, containing painted medallions. From the Treasury of the Virgen del Pilar, Saragossa. Spanish. 17th century. L. 2¼ in., W. 1⅞ in. No. 347.—'70, *South Kensington Museum.*

432.

Cover of a Prayer Book of Queen Elizabeth: of gold with rings for suspension. On the sides are two compositions in high relief, coloured with enamel, viz., the Serpent in the Wilderness and the Judgment of Solomon. Attributed to G. Heriot, of Edinburgh. 16th century. *Lent by Mr. G. Field.*

433.

Monstrance: gilt metal; in the form of an hexagonal shrine, with architectural details in the style of the early quattro-cento period. Round the base are hunting subjects in enamel and letters on other portions. Italian. 15th century. H. 21 in.
No. 287.—'64, *South Kensington Museum.*

434.

Miniature Case: painted in enamel on gold, with elaborate arabesque, and set with jewels. The case contains a miniature, by Hillyard, of Queen Elizabeth, wearing long hair, and crowned. English. 16th century. L. 3¼ in.
No. 4404.—'57, *South Kensington Museum.*

435.

Pendent Jewel: gold, with a pierced scroll border partly covered with enamel and set with precious stones, and an onyx cameo head of the young Hercules; the back has translucent enamel. German or Italian. 16th century.
No. 297.—'54, *South Kensington Museum.*

436.

Pendent Jewel: rectangular, gold, pierced, and enamelled with a composition of two angels before an altar under glass. Italian or German. 16th century. L. 1¼ in.
No. 2281.—'55, *South Kensington Museum.*

437.

Pendent Jewel: gold, with open scroll-work covered with enamel, and set with jewels, surmounted by a female harp-player, and hung with pearls. Italian (?). 16th century. L. 4¼ in., W. 2 in. No. 2756.—'55, *South Kensington Museum.*

438.

Morse of a Cope: enamelled on silver, with translucent colours: the Annunciation; in a cusped setting. Italian. 14th century. No. 221.—'74, *South Kensington Museum.*

439.

SALTCELLAR: of gilt metal, set with champlevé translucent enamel.

It is made up of various parts, forming the six-sided stem of some larger piece. The centre of the stem is made of a round crystal in corded silver-gilt setting, and six separate scrolls are applied above and below this knop, on the angles of the foot, &c.

The top is a small dish of metal, and the sides are set with round pieces of lapis lazuli and agate. German (?). 15th century. *Lent by Mr. W. Maskell.*

440.

CHALICE: egg-shaped, of silver-gilt, set with plates of enamel in cusped settings on the knop and foot; they represent various saints. Italian. 14th century.

No. 235.—'74, *South Kensington Museum.*

441.

MONSTRANCE: an open architectural octagonal shrine on coupled columns, with a steeple roof; the stem and foot are inlaid with figures of saints in champlevé enamel. Italian. 14th century. H. 15½ in. No. 7546.—'61, *South Kensington Museum.*

442.

CHALICE: silver gilt set like No. 440, with plates of translucent enamel, representing figures of saints on the foot and knop. Italian. 14th century.

No. 237.—'74, *South Kensington Museum.*

443.

CHALICE: silver gilt; the lower part of the cup, the stem and foot cased with pierced silver arabesques in broad scrolls and leaves covered with translucent enamel. German. H. 10 in. *Lent by Mr. C. W. Wilshere.*

444.

CLASP OR BROOCH: gold, with translucent enamel in symmetrical pattern of blue, green, gold and red, on a white ground. Oriental (?). *Lent by Mr. T. Dyer Edwardes.*

445.

MEDALLION: of gold, round, dished in the middle and painted with translucent ruby enamel, containing the head of the Baptist of gold and white enamel; round the rim, in pierced and raised letters, originally enamelled, are the words: "Non surexsit inter natos mulierum." Diam. 1¼ in. Italian. 15th century.

No. 473.—'73, *South Kensington Museum.*

446.

JEWEL: a small coffin ("memento mori"), of gold, containing a skeleton covered with enamel, the case enamelled with arabesques on a black ground, and round the edge the legend, "Through the resurrection of Christe we be all sanctified." English. 17th century. 3½ in.
No. 3581.—'56, *South Kensington Museum.*

447.

GEORGE: jewel of the order of the garter, in gold and enamel. English. 17th century.
No. 273.—'69, *South Kensington Museum.*

448.

PAINTING in enamel on copper: Mucius Scævola; in white enamel, on turquoise blue ground. Italian. 16th century. 5¼ in. by 3½ in.
No. 5758.—'59, *South Kensington Museum.*

459.

BOWL: enamel on copper, gadrooned pattern beaten up and enamelled, alternately white and green on a blue ground with gilt scrollwork. Venetian. Early 16th century. 4¾ in. by 6 in.
No. 8514.—'63, *South Kensington Museum.*

460.

JEWEL WITH SUSPENSORY CHAINS: a group in enamelled gold, representing the Resurrection, cased in crystal and set round with jewels. German (Augsburg). 16th century.
Lent by Sir R. Wallace, Bart., M.P.

461.

PECTORAL CROSS: rock crystal mounted in enamel and set round with jewels. German (Augsburg). 16th century.
Lent by Sir R. Wallace, Bart., M.P.

462.

PENDENT JEWEL; a group in enamelled gold, representing the incredulity of S. Thomas, set round with jewels. German (Augsburg). 16th century.
Lent by Sir R. Wallace, Bart., M.P.

463.

POMANDER OR VINAIGRETTE: of gilt metal, in six separate divisions, with small ovals containing figures in enamel. German (?). 17th century. H. 3½ in.
No. 4245.—'56, *South Kensington Museum.*

464.

PYX: copper and champlevé enamel; round, with conical cover set round with four armorial shields on the sides, and four on the cover, some being repetitions, viz.: 1. gules, 3. lozenges, or; 2. gules, 3 bezants; 3. argent, a lion rampant, gules; 4. per pale, first, gules, a bend sinister, or; second argent (couped in pale), 3 torteaux. On the cover the same shields are repeated with different tinctures. The heraldry is unusual. In the style of Limoges of the 12th century. H. 6½ in., W. 3½ in. *Lent by the Rev. J. C. Jackson.*

465.

EWER, WITH COVER: enamel on copper, the ground of semi-translucent blue and green covered with scale patterns and powderings in gold. Italian (Venetian). About 1500. H. 9½ in., W. 8½ in. No. 7353.—'61, *South Kensington Museum.*

466.

CANDLESTICKS: A PAIR, baluster shaped, with gadroons on the larger bosses, painted with blue and green enamel, powdered with gold. Standing on triangular candelabrum bases. Venetian. 16th century. H. 18 in. *Lent by Mr. F. Davis.*

467.

SALVER: with raised gadrooned centre, painted in enamel, blue, green and white. The colours are counterchanged with much effect, all the parts worked over with gold. A shield in the middle bears: gules, a dove on the summit of a rock, with a bend over all, azure. The back is covered with enamel. Venetian. 16th century. Diam. 18½ in.
No. 198.—'74, *South Kensington Museum.*

468.

BOX AND COVER: enamel on copper; divided into four round lobes, painted in rose camaieu, with subjects from the Old Testament on the outside, viz.: 1. Rebecca at the well; 2. Joseph before Pharaoh; 3. Moses and the Egyptian magicians; 4. the elevation of Joseph; 5. the death of Jacob. The inside painted with scutcheons. Mounted in silver. Venetian. 18th century. H. 2⅜ in., L. 7¾ in., W. 5¾ in.
Nos. 100, 100*a*.—'69, *South Kensington Museum.*

469.

A SET OF TEN SMALL PIECES: with events in the life of Our Saviour, enamelled and mounted together in a frame. Italian. 16th century. Various sizes, from 2 in. by 2⅛ in. to 2⅝ in. by 1⅞ in. Nos. 8517 to 8526.—'63, *South Kensington Museum.*

470.

A SET OF SIX SMALL PIECES: copper, painted with pastoral subjects in deep rose camaieu enamel; lozenge-shaped. Italian (Venice). 17th century. L. 2⅞ in. to 1⅛ in., W. 2⅛ in. to 1 in. No. 168.—'69, *South Kensington Museum.*

471.

TABLET: translucent enamel on silver, with a figure of a monk kneeling at a cross, and inscription "P. Sorelli." Italian. 15th century. Square, W. 2½ in.
No. 610.—'64, *South Kensington Museum.*

472.

TABLET: the Salutation, in translucent enamel on copper. A blue ground, the figures executed chiefly in white enamel. Italian. 15th century. H. 3 in., W. 2½ in.
No. 4428.—'58, *South Kensington Museum.*

473.

TABLET: painted with translucent enamel on copper; a blue ground in white enamel and gold. Our Saviour nailed to the Cross. Italian. 15th century. 2¼ in. by 2 in.
No. 4654.—'59, *South Kensington Museum.*

474.

BRACELET: fanciful links of enamelled gold, crowned and with pendent jewels. German. Late 16th century. *Lent by Sir R. Wallace, Bart., M.P.*

475.

NECK ORNAMENT: silver-gilt filigree, in two pieces, enamelled in blue and black, and set with garnet-coloured pastes. German. Early 18th century.
No. 161.—'72, *South Kensington Museum.*

476.

NECK ORNAMENT: gold, in three parts; openwork, enamelled and set with rubies and pendent pearls. German. 17th century. L. 2½ in.
No. 611.—'72, *South Kensington Museum.*

477.

EARRING: one of a pair, gold openwork, in three pieces, enamelled and set with small rubies. German. Late 17th century. 2⅛ in. by $1\frac{1}{16}$ in.
No. 169.—'72, *South Kensington Museum.*

478.

RING: gold, enamelled with a flower pattern, and set with a cut crystal. German. 18th century. No. 9078.—'63, *South Kensington Museum.*

479.

NECKLACE: of fanciful links of gold and enamel; pendant set with diamonds. German. 17th century. No. 696.—'68, *South Kensington Museum.*

480.

BROOCH: a bow or tie of gold, enamelled. Spanish or German. 17th century. L. 1¼ in. No. 2824.—'56, *South Kensington Museum.*

481.

PENDENT JEWEL: enamelled gold, a coronet with two hearts united by a love-knot; beneath these are an anchor, the figure three, a coffin with inscription, forget-me-nots and a death's head, all enclosed within laurel branches. At the bottom is a pearl pendant. German. 18th century. 2 in. by 1⅛ in. No. 451.—'73, *South Kensington Museum.*

482.

JEWEL: gold of floral design, enamelled. German. 17th century. L. 1¾ in. No. 610.—'72, *South Kensington Museum.*

483.

PENDENT JEWEL: enamelled on gold, with cartouche scroll-work and precious stones, emblem of Ecclesia in the middle. German. 16th century. No. 4212.—'55, *South Kensington Museum.*

484.

EARRING: silver-gilt filigree openwork, enamelled, in two parts. Swiss. 17th century. 1½ in. by ½ in. No. 185.—'70, *South Kensington Museum.*

485.

PENDENT JEWEL: a lion of gold enamelled, with pearl pendants attached. Italian or German. 16th century. *Lent by Sir R. Wallace, Bart., M.P.*

486.

PENDENT JEWEL: a dragon enamelled on gold with pearl pendants and enamelled hanging chain. Italian or German. 16th century. *Lent by Sir R. Wallace, Bart., M.P.*

487.

NECKLACE: gold filigree openwork links, alternating with small flowers; with an enamelled pendant of similar character, in three pieces. Swiss. 17th century. L. 11 in.; L. of pendant 2¼ in. No. 181.—'70, *South Kensington Museum.*

488.

PENDENT JEWEL: an imperial eagle with hanging chains, crowned and displayed, enamelled gold, set with a diamond and pearl pendants. Italian or German. 17th century. *Lent by Sir R. Wallace, Bart., M.P.*

489.

Necklace: silver-gilt filigree openwork links, alternating with small flowers; with an enamelled pendant of similar character, in two pieces with three drops. Swiss. 17th century. L. 12¼ in.; L. of pendant, 2½ in. No. 184.—'70, *South Kensington Museum.*

490.

Set of Metal Mounts: for a book cover (?), a rood, the cross Y-shaped, the lines in enamel. Modern German (?). H. 15¼ in. No. 792.—'65, *South Kensington Museum.*

491.

Necklace with Pendant: composed of open-work medallions of light gold curves, all covered with enamel and set with jewels. Each encloses a group of minute figures, representing one of the scenes of Our Lord's Passion, ten in number, with the Last Supper in the middle: the Crucifix, surrounded by implements of the Passion, is on the pendant. Attributed to Benvenuto Cellini. 16th century. *Lent by the Countess of Mount Charles.*

492.

Salver: enamel on copper, with raised centre and radiating gadroon ornament powdered with minute enrichments in gold. Venetian. About 1500. Diam. 11½ in. Given by A. W. Franks, Esq. No. 542.—'53, *South Kensington Museum.*

493.

Jewel: square, gold, set with stones, and a group of enamelled figures representing the Annunciation. Italian (?). 17th century. L. 1¼ in. *Lent by the Rev. Montague Taylor.*

494.

Cross: metal, with a figure of the Crucified Saviour and the Evangelistic emblems painted on it in enamel, set on the back with topazes. Italian. 16th century. L. 3¼ in.
No. 213.—'64, *South Kensington Museum.*

495.

Jewel: square, gold, like No. 493, with a group representing Our Lord and the Woman of Samaria. *Lent by the Rev. Montague Taylor.*

496.

Toothpick: a gold scroll or curve, with a figure of Cleopatra in enamel on the handle set with precious stones. Italian or German. 16th century. L. 2 in.
No. 294.—'54, *South Kensington Museum.*

497.

Necklace: gold filigree and enamel, rosettes and flowers, with emeralds and rubies set amongst them. Italian. 17th century. L. 13¼ in.

No. 2753.—'52, *South Kensington Museum.*

498.

Earring: gold enamelled, a heart-shaped hoop set with precious stones and pearls attached. Italian. 16th century. No. 2823.—'56, *South Kensington Museum.*

499.

Pendent Jewel: a cock, gold and enamel, with pendants of pearl. Italian. 17th century.

Lent by the Rev. Montague Taylor.

500.

Pendent Jewel: pierced, enamelled on gold, a figure holding two cups in the middle. Italian. 16th or 17th century. W. 1 in.

No. 9038.—'63, *South Kensington Museum.*

501.

Pendent Jewel: gold, set with precious stones; with doves and fruit in enamel. French (?). 17th century. L. 3½ in. No. 296.—'54, *South Kensington Museum.*

LIMOGES ENAMELS.

512.

EWER: painted in translucent Limoges enamel, of brilliant colours. The body is divided by a band of white and gold; the upper half has a procession of the Triumph of Ceres on a green field; she is preceded by a musician, her car drawn by cranes, accompanied by crowned husbandmen bearing fruits, vases, sheaves of corn, and agricultural tools, black and gold in place of a sky.

This upper composition is almost identical with that on the Ewer No. 744, but there are differences in some of the small figures.

On the lower is Moses striking the rock, figures kneeling to drink, and giving water to children and each other.

Green leaves are on the neck, masks and jewels on the foot; a tall handle of black, powdered with gold. French. 16th century. Signed inside the lip SUSANNE DE COURT.

Lent by the Duke of Marlborough, K.G.

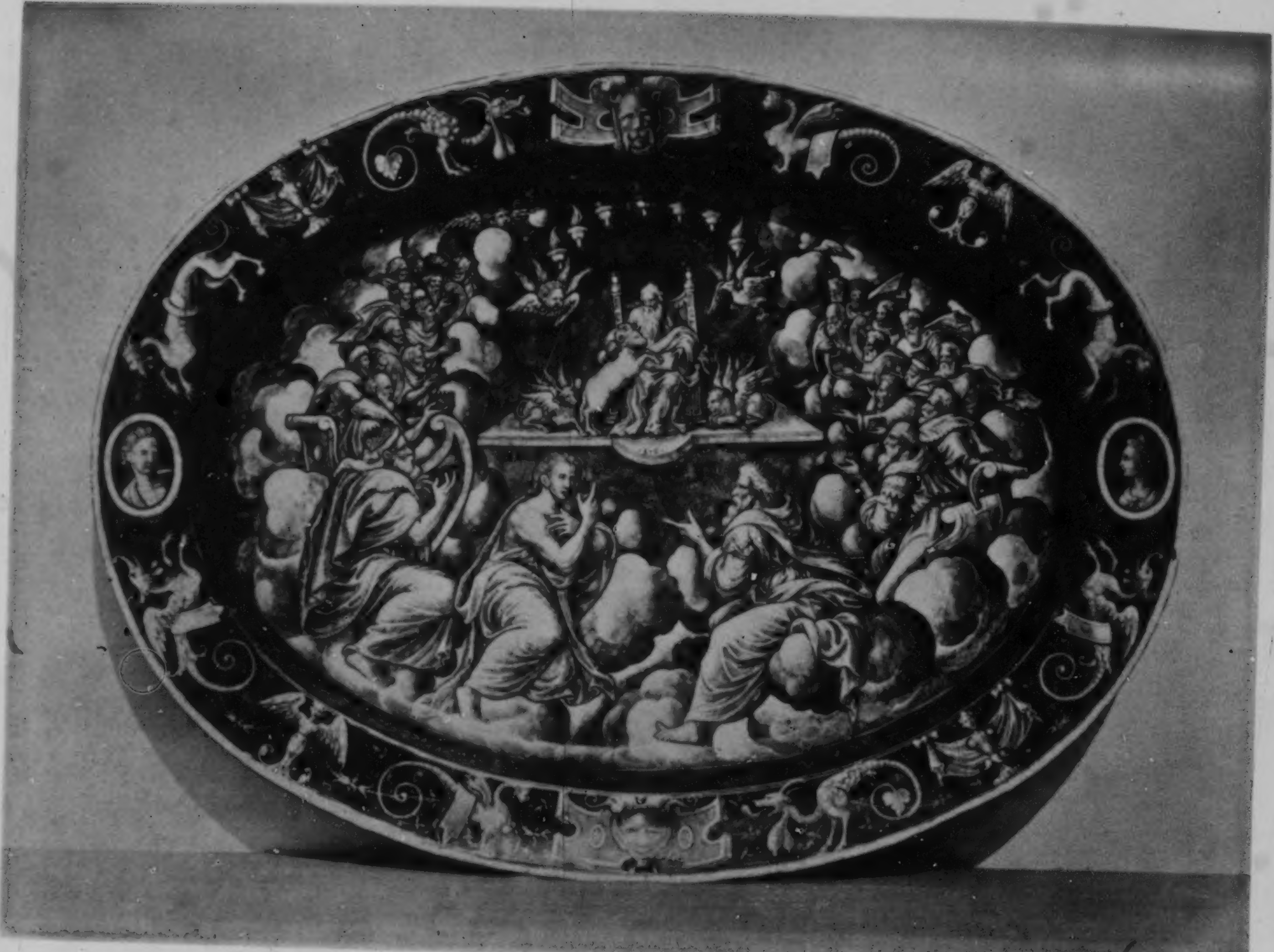
513.

OVAL DISH: painted in Limoges enamel grisaille, with flesh tints. The principal composition represents the Eternal Father throned in glory, holding the Mystic Lamb, surrounded by the emblems of the Four Evangelists and of the Seven Spirits; round the throne, seated in clouds, are the four-and-twenty Elders casting their crowns before the Throne and the Lamb, according to the vision of St. John in the Apocalypse.

The rim is painted with scutcheons and grotesque animals on a black ground. Two busts, one of a male, the other of a female head, are placed in oval medallions at each end of the rim, and this border is separated from the scene described by the border of black and gold ornament usually seen. Signed J(ean) C(ourt).

The back is black and gold, almost covered by a strapwork composition in grisaille, with two grotesque torso figures and two masks in flesh tints. A brilliant piece of decoration. L. 20½ in., W. 15¾ in. French. 16th century.

See Photograph. *Lent by the Duke of Marlborough, K.G.*



112

DISH, PAINTED IN GRISAILLE LIMOGES ENAMEL

THE VISION OF THE APOCALYPSE

BY JEAN COURT, DIT VIGIER

[illegible]

514.

DISH: painted in grisaille Limoges enamel and pale flesh tints, with sea monsters and naiads. French. 16th century. Diam. 7 in. *Lent by the Duke of Marlborough, K.G.*

515.

SALTCELLARS, a pair: painted in grisaille Limoges enamel. They are six-sided, and have on each face a medallion containing a bust. These are lettered SANSON, DALIDA, ERCVLES, DEANIRA, JASON, MÉDÉE. The top and bottom have salt dishes, each painted with busts of PARIS, HELEN. Roses and peonies in grisaille; with rose-leaf borders in light blue run round the top and bottom rims. The lettering is in gold.

Each medallion has besides the name the letters SVVS. H. 2¼ in., W. 3½ in. French. 16th century. *Lent by the Duke of Marlborough, K.G.*

516.

PLATE: painted in grisaille Limoges enamel, with flesh tints, gold arabesque border, and rim painted with grotesque monsters, &c. The centre has a representation of the metamorphosis of Daphne. The back is painted with a rich strapwork scutcheon and masks, with arabesques round the rim. Signed, Jean Court. French. 16th century. Diam. 8 in. *Lent by the Duke of Marlborough, K.G.*

517.

PLATE: painted in Limoges grisaille enamel, with flesh tints, gold arabesque border, and rim painted with grotesques, monsters, &c. The centre has the subject of Abraham dividing the spoil. The back is painted with a rich strapwork scutcheon and masks, with arabesques round the rim. Signed, Jean Court. French. 16th century. Diam. 8 in. *Lent by the Duke of Marlborough, K.G.*

518.

SALTCELLAR: round, with trumpet-mouthed base, painted in grisaille Limoges enamel, with a combat of warriors and a bust of Paris in the dish. French. 16th century. *Lent by the Duke of Marlborough, K.G.*

519.

PLATE: painted in Limoges grisaille enamel and flesh tints, with a gilt border and arabesques on the rim. In the middle is a painting of the triumph of Bacchus. Signed, J. C. French. 16th century. Diam. 7¼ in. *Lent by the Duke of Marlborough, K.G.*

520.

PLATE: painted in Limoges enamel, grisaille and flesh tints, one of a set of the months, viz., SEPTEMBRE. In the middle is a painting of wine treaders. The sign Libra above. Signed J(ean) C(ourt). At the back is a three-foiled strap composition with masks. French. 16th century. Diam. 7¼ in. *Lent by the Duke of Marlborough, K.G.*

521.

SALTCELLAR: painted in Limoges enamel, grisaille with flesh tints, and coloured borders of roses top and bottom. On the six side panels are the sybils,—

SIBILA EUROPA, SIBILA TRIBVRTINA, S. AGRIPE, SIBILA DELPHICA, SIBILA ELEPONCIA, S. FRIGIA. Each is dressed in the costume of the artist's day, and holds one of the instruments of the Passion. A male and a female bust are painted in the top and bottom basins respectively. French. 16th century. H. 2¼ in.

Lent by the Duke of Marlborough, K.G.

521*a*.

SALTCELLAR: painted in Limoges enamel, grisaille with flesh tints and coloured borders of roses top and bottom. On the six sides are the weaknesses of the wise men:—ADAM, EVE. SYSARA ET JAHEL. SANSON ET DALIDA. VIRGILE in a basket. ARISTOTLE, and the mistress of Alexander. SALOMON, worshipping love. The dresses have touches of colour. French. 16th century. H. 2¼ in. *Lent by the Duke of Marlborough, K.G.*

522.

ROUND PLATE: richly painted in translucent Limoges enamel, representing the meeting of the patriarch Joseph and his brothers. He embraces Benjamin, the others kneel before him. Pharaoh looks on.

The heads, specially of Joseph, are drawn with much grace and beauty; the colours are of extraordinary richness.

Round the rim is a border of masques and arabesques in rich colours. French. 16th century. *Lent by the Duke of Marlborough, K.G.*

523.

SALTCELLAR: painted with brilliant colours in translucent Limoges enamel. The top and base are round, trumpet-shaped, but the six sides flat. These are painted with six female figures representing sciences, Minerva, Wisdom; S. Cecilia, Music; Logic; two female and one male figure playing different instruments.

In the salt basin is a bust in classic helmet and armour, lettered PALLAS.

The borders above and below are rows of round medallions, with the letters W. and S. alternately. H. 4 in., W. 5½ in. French. 16th century.

Lent by the Duke of Marlborough, K.G

524.

PLATE: painted in translucent Limoges enamel; in the middle is a composition representing the patriarch Joseph before Pharaoh.

The colours of the dresses and of the rim border of arabesques and masks are singularly rich. A composition of cartouche work and masks behind. Signed, J. C. French. 16th century.

Compare Nos. 729-731. *Lent by the Duke of Marlborough, K.G*

525.

OVAL MEDALLION: painted in translucent Limoges enamel, in beaded metal setting. Two cupids on a purple vase watering a tree, the field is green, with a blue sky sown with gilt clouds and two gilt birds. The children are modelled in white with slight tinting; the rest of the piece in colours of exceeding brilliancy. Above, on a scroll, are the words L'AMOUR MEURT SI ELLE N'EST AROVSEE. Signed, S. C. French. 16th century.

Lent by the Duke of Marlborough, K.G.

526.

SQUARE TABLET: painted in translucent Limoges enamel, set in a metal frame; a Crucifixion. The three crosses and the soldier piercing the side of Our Lord. The soul of St. Disma is carried away by angels, that of the wicked thief by a demon. Cherubs fly round Our Lord. At the foot of the cross are St. John and the holy women. Soldiers, priests, and others round.

The colours are luminous, the flesh white with slight tints. The whole scene has extraordinary animation, both in the composition and from the variety and richness of the colouring. Signed "Leonardus Lemovicus, 1536." French. 16th century.

Lent by the Duke of Marlborough, K.G.

527.

OVAL MEDALLION: coloured in translucent Limoges enamel, in gilt metal setting, representing Psyche calling on Juno. She is in a green field with trees, blue water and darker blue sky. The goddess appears in clouds, with a gilt sky beyond. Signed S. C(ourt). French. 16th century. *Lent by the Duke of Marlborough, K.G.*

528.

TAZZA: painted in grisaille Limoges enamel with flesh tints, the chief composition is from the Cupid and Psyche of Raffaelle in the Farnesina, viz., the Feast of the Gods, with a black and gold border. Under the bowl there is a border of wreath-work in grisaille, and a rich strap composition round the stem and foot, with grotesque monsters, masks, &c. Diam. 8⅜ in. French. 16th century. *Lent by the Duke of Marlborough, K.G.*

529.

OVAL DISH: painted in grisaille with flesh tints, Limoges enamel. The composition inside the dish represents the battle of four kings against five and the rescue of Lot by Abraham, from Gen. xiv., which reference is contained in a cartouche in the border.

The border is a composition of arabesques, monsters and grotesque figures.

The back is black powdered with gold, and almost covered by a rich strapwork composition. Signed, P. Reymond. 1577. *Lent by the Duke of Marlborough, K.G.*

530.

CIRCULAR DISH: painted in grisaille Limoges enamel, with black and gold border, representing Samson slaying the lion. Two figures are in the background, and behind them, temples, colonnades, and a distant city and landscape. Lettered SANSON. Signed P. R.

On the back is a strapwork of grisaille on a black powdered ground. French. 16th century. *Lent by the Duke of Marlborough, K.G.*

531.

ARCHED PANEL: of a triptych or devotional frame, painted in translucent Limoges enamel, representing the Adoration of the Magi; two stand, one kneels at the feet of the infant Saviour on His mother's knees; a field, sky, and shed behind. French. 16th century. *Lent by the Duke of Marlborough, K.G.*

532.

SQUARE PAINTING: in translucent Limoges enamel, representing the self-destruction of Sappho (?). Friends look on. The meaning is obscure. A nude figure, crowned, is nearing the shore, drawn in a chariot by two boars. Towers in the distance. H. 9 in. French. 16th century. *Lent by the Duke of Marlborough, K.G.*

533.

SQUARE PAINTING: in grisaille Limoges enamel, mounted in a beaded setting; a figure of Charity holding a horn of abundance, suckling a child and protecting another, who bears a vase of flowers and fruit. Signed JA. PENICAUD, JUNIOR, the word CHARITAS underneath. French. 16th century. *Lent by the Duke of Marlborough, K.G.*

534.

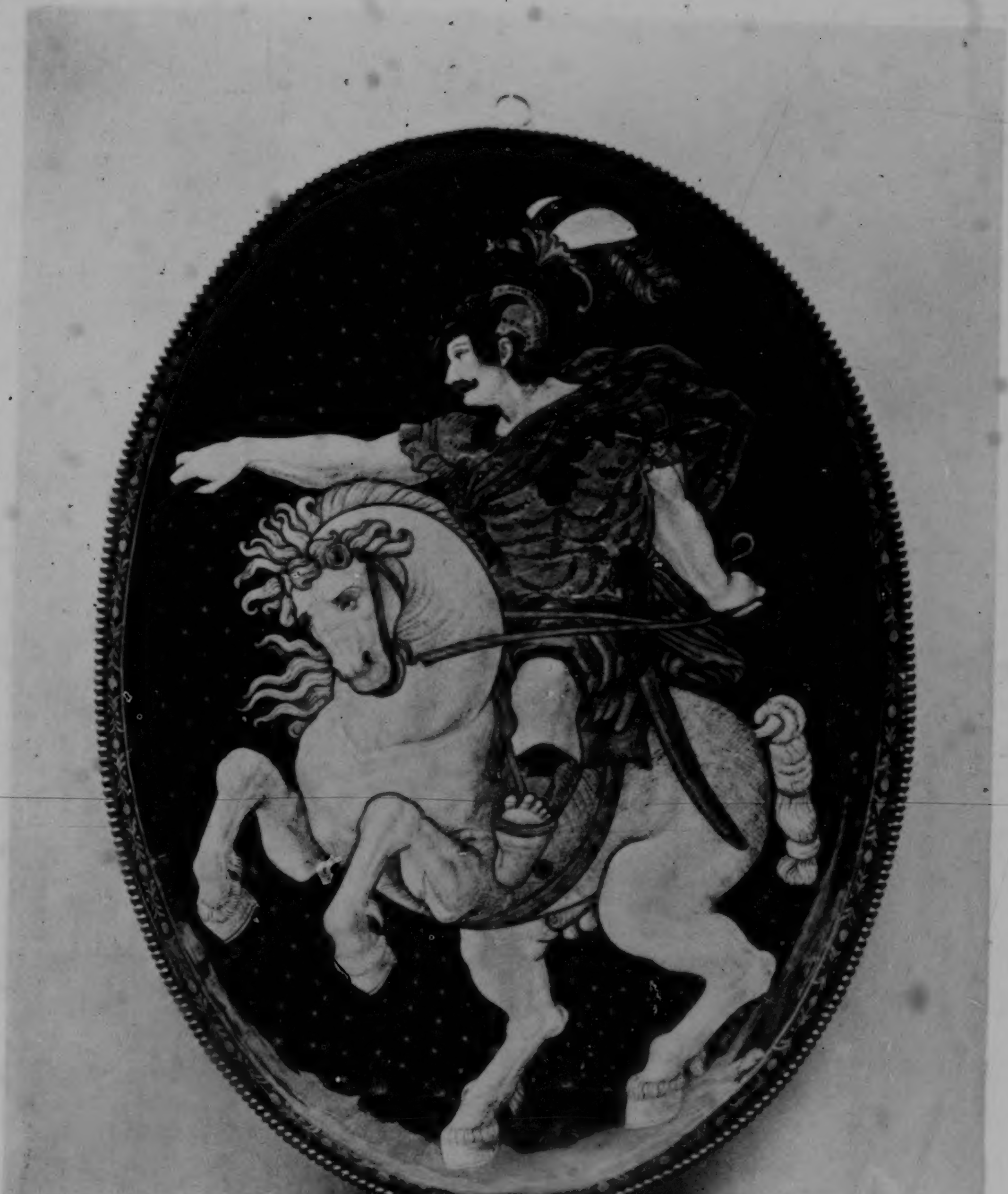
DISH-SHAPED PAINTING: of Limoges translucent enamel, in metal-beaded setting representing a warrior in classical armour mounted on a white horse, perhaps Alexander the Great. He wears a blue cuirass, blue buskins, a blue and gold helmet with coloured feathers; the horse is rearing; on a green field, the ground behind the rest of the composition is black, powdered with gilt stars. The work of one of the Courtois family.

The modelling of the flesh is admirably executed, it is hatched with delicate lines, and these parts are coloured after nature. The translucent blue of the cuirass and helmet glows like a sapphire. The whole is a fine example of the brilliant effects attainable in enamel painting. The piece is in perfect condition. L. 10½ in. French. 16th century.

See Photograph. *Lent by the Duke of Marlborough, K.G.*

535.

SQUARE PAINTING: in grisaille, Limoges enamel; an armed and helmeted female figure holding the capital of a column, subscribed FORTTVDO. Signed JA. PENICAUD, JUNIOR. French. 16th century. *Lent by the Duke of Marlborough, K.G.*



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536.

SQUARE PAINTING: in translucent Limoges enamel, in a beaded metal setting, representing the parting of Dido and Æneas. In the foreground is a sea with ships and figures embarking horses and stores. Over these are the names ANESCEUS . DERGESTE . CLOANTHE . DIDO and ÆNEAS. She weeps. In the distance are seen the walls and towers of a city, also named on a scroll CARTHAGO.

The flesh colours are white, carefully modelled with slight tints of colour. The colours are hatched with gilding. L. 9 in. French. 16th century.

Lent by the Duke of Marlborough, K.G.

537.

STEM OF A VASE OR SALTCELLAR: painted with Limoges enamel in grisaille. The subject is the Triumph of Venus, who is in a car conducted by Cupid and drawn by doves. In the middle of the procession is a separate composition, representing a knight with two ladies; he in slashed hose, they in long dresses of the age of Francis I., with an architectural framework round them. French. Dated 1552. *Lent by Baroness Burdett Coutts.*

538.

DISH: painted in grisaille Limoges enamel, with the Judgment of Moses from Exodus xviii. Underneath are four medallions and strapwork.

Moses is seated on an architectural throne. Two women with children are seated in the foreground. Tents, trees, and landscape background fill up the picture. Signed twice on the foot P. R., and dated 1571. W. 10½ in. *Lent by Mr. T. M. Whitehead.*

539.

EWER: painted in grisaille Limoges enamel, with a composition representing the banquet of the beasts, and a woman's body dead on a wheel; above this there is a strapwork composition of satyrs and mythological figures supporting a shield bearing two coats in pale:—dexter 1. or, a crescent sable; 2. argent, two lions passant gules and a chief of the second: sinister azure, a fish embowed arg., a chief or. (Duchy of Bar.) French. 16th century.

Lent by Baroness Burdett Coutts.

540.

CANDLESTICK: painted in translucent colours of Limoges enamel. The base is in the form of a reversed dish; it is black and gold, with twelve oval embossed medallions round it in colours on a blue ground; ten containing the labours of Hercules, one Leda and the swan, and one an armorial shield, viz.:—arg.; a phœnix sable in flames proper.

The necking is painted with a procession of cupids riding on dolphins in a stream, the dish with the triumph of Diana, who is in a procession of hunters and hounds. A beautiful border of green stalk-work surrounds this composition.

The stem is vase-shaped, painted with masks and terminal figures in grisaille, and the nozzle is in four half tubes, each having a terminal satyr figure on the outside. H. 11 in., diam. 7 in. French. 16th century. *Lent by Baroness Burdett Coutts.*

541.

EWER: painted in translucent Limoges enamel, with gold on black ground. The body is divided horizontally by a raised band, above which are four medallions, with subjects in gold and black on coloured foils, and below it a triumph of Bacchus. French. 16th century. H. 11¾ in. No. 480.—'73, *South Kensington Museum.*

542.

BOWL OF A TAZZA: painted in bright translucent Limoges enamel on copper. The interior is painted with a composition representing Our Saviour seated with the woman of Samaria, standing by a classic square well-mouth. Three apostles are immediately behind Our Saviour, and two more are bringing baskets of food; women and children are seen in the middle distance.

The underside is a strapwork scroll composition upheld by four terminal figures and four masks fill up the alternate spaces. Signed S.'C. 16th century. Diam. 9¾ in.

Lent by Mr. Henry Willett.

543.

BASE OF A TAZZA (?): a fragment, in Limoges enamel on copper. The hollow base is painted with four female torsoes on pedestals, to two of which man-headed griffins offer the classic *draco* banner. The ground is black; the torsoes and fore halves of the griffins are after nature; the hind legs, flags and accessories in luminous colours. 16th century. Diam. 4 in. *Lent by Mr. Henry Willett.*

544.

BASE OF A CANDLESTICK (?): in Limoges enamel on copper. Black with gold arabesque ornament arranged in a recurring order. Round the lower zone of the base are twelve oval bossed medallions painted with compositions of figures after nature, representing various classical fables.

The inside is lined with black, powdered with stars and fleurs-de-lys. (Courtois family.) 16th century. Diam. 7¼ in. *Lent by Mr. Henry Willett.*

545.

MEDALLION: (centre of a rose-water dish), painted in grisaille Limoges enamel. A centaur with marine attributes. Lettered MOVTRES MARIN. Diam. 2¼ in. French. 16th century. *Lent by Mr. R. Soden Smith.*

546.

PANEL, ARCHED: Limoges enamel, painted in bright colours, with the Agony in the Garden. French. 16th century. *Lent by Sir John Pringle, Bart.*

547.

PANEL: Limoges enamel, painted in bright colours with foil, representing the Annunciation, in a black frame with a gilt ornament over. The archangel is accompanied by several others; on a scroll is the salutation. In the upper corners are two prophets bearing scrolls with the legends, O. Mater Dei, O Mater. (Nardon Penicaud?) French. 16th century. W. 12 in., H. 11 in. *Lent by Mr. C. S. Bale.*

548.

PAINTING: Limoges coloured enamel in a carved frame. A Holy Family after Raffaelle. French. 16th century. *Lent by Mr. R. Fisher.*

549.

COVER OF A DISH: painted in Limoges grisaille enamel, with flesh tints. On one side is the creation of the animal world, the Creator is in a glory of giltwork with clouds round, and is calling the beasts into being. On the other is the creation of woman, from the side of the first man. French. 16th century. *Lent by Baroness Burdett Coutts.*

550.

PAINTING: in translucent Limoges enamel, representing a head of the Blessed Virgin, with a book, and the emblematic Dove over her, probably part of an Annunciation. It is on a black ground powdered with gold stars. L. 4½ in. French. 16th century.
Lent by the Rev. J. C. Jackson.

551.

PAINTING: one of a set of four, painted in bright colours on a black ground, Limoges enamel.

1. In the first, S. Augustin, in the Benedictine habit, dark red cope, precious mitre, gilt crozier, giving benediction, lettered, S'. AVGVSTIN.

2. S. Gregory, in blue dalmatic, red cope, tiara, gloves and double cross. SAINT GREGOIRE.

3. S. Ambrose, in green dalmatic, blue cope, precious mitre and crozier, holding an open book. SAINT AN(*sic*)BRO.

4. S. Martin, in purple dalmatic, blue cope, precious mitre, with crozier and giving benediction. SAINT . MARTIN. *Lent by Mr. Robert Napier.*

552.

PAINTING: from a triptych; Limoges coloured enamel, in a black frame. The Crucifixion; groups of the holy women and priests, right and left. French.
Lent by Mr. R. Fisher.

553.

Pan of a Candlestick: in translucent Limoges enamel on copper. A dark green ground with a procession of children playing music and leading a child mounted on a goat. Black centre and borders, with gold line ornament. A pricket seems to have been fastened in the centre. (Courtois family.) 16th century. Diam. 5¼ in.

Lent by Mr. Henry Willett.

554.

Medallion: oval, painted in Limoges enamel grisaille, with slight flesh tints; a Madonna and Infant Saviour inscribed AVE MARIA GRACIA PLENA. *Lent by Mr. R. Fisher.*

555.

Medallion: oval, painted in Limoges enamel, of bright colours, representing Minerva (DEES PALLAS), helmeted and holding a spear and shield; a landscape background. French. 16th century. Diam. 8 in. *Lent by Mr. C. S. Bale.*

556.

Medallion: oval, painted in Limoges enamel, representing St. Bruno kneeling before a crucifix; a landscape background, and border of coarse arabesque scrolls. Signed Bernard Noailler. French. 18th century. Diam. 6 in. *Lent by Sir C. W. Dilke, Bart., M.P.*

557.

Set of Four Paintings: grisaille Limoges enamel, representing the four Evangelists. French. 17th century. *Lent by Mr. A. W. Tuer.*

558.

Painting: in coloured Limoges enamel, with a Crucifixion. French. 16th century. H. 7 in., W. 5¼ in. No. 2820.—'56, *South Kensington Museum.*

559.

Medallion: oval, painted in Limoges enamel, of bright colours, representing a king robed, crowned, and sceptred on a caparisoned white horse, and the letters IOSAPHAT REX IVDA. French. 16th century. Diam. 8 in. *Lent by Mr. C. S. Bale.*

560.

Medallion: Round, painted in Limoges enamel, of bright colours, representing a lady kneeling in white dress, yellow skirt and blue cloak, at a faldstool; an open window and landscape background. Signed Lionard Limousin, M. F. 1553.

Lent by Mr. T. M. Whitehead.

561.

CASKET: in chased silver-gilt mountings set with gems and stones; at the corners are four metal balusters with azure enamel fruits above them. The top, sides and ends are made of paintings in grisaille Limoges enamel, with leaf and other detail ornament in colours. The figures are the sybils, and are in the finest manner of the Courtois family.

Front.—SIBILLA LIBICA. SIBILLA PERSICA.
Back.—SIBILLA EUROPA. SIBILLA CYEMERIA.
Top.—SIBILLA CUMANA. SIBILLA ERICHÆE.
Ends.—SIBILLA TIBVRTINA. SIBILLA SANNUE.
H. 4½ in., W. 5½ in. French. 16th century. *Lent by Mr. M. T. Smith.*

562.

CASKET: gabled and painted all over in translucent Limoges enamel, with saints and legendary scenes. French, dated 1633. No. 299.—'74, *South Kensington Museum.*

563.

TAZZA AND COVER: painted in grisaille, Limoges enamels with a cavalry combat, and medallions containing heads, surrounded by strapwork outside; an open knop and four heads on the cover. French. Late 16th century. H. 5¼ in., diam. 8 in.
No. 479.—'73, *South Kensington Museum.*

564.

CASKET: of wood with sloping lid, containing nine pieces of painted Limoges enamel, illustrating the story of Jason. French. 16th century. L. 13 in., H. 12 in.
No. 482.—'73, *South Kensington Museum.*

565.

TAZZA: painted in coloured Limoges enamel, with the condemnation of intemperance; details of masks and arabesque work. French. 16th century. H. 6½ in., diam. 7¼ in.
No. 478.—'73, *South Kensington Museum.*

566.

COVER OF A TAZZA: painted in grisaille, Limoges enamel, with flesh tints; a group of four boys symmetrically composed. French. Late 16th century.
No. 232.—'74, *South Kensington Museum.*

567.

EWER: painted in grisaille Limoges enamel, with the passage of the Israelites over the Dead Sea and the Song of Deborah. French. Late 16th century. H. 8½ in.
No. 481.—'73, *South Kensington Museum.*

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568.

Round Medallion: painted in coloured Limoges enamel; the Evangelist St. Matthew, with the name and attributes. Signed L. L(imousin). French. 16th century. Diam. 4 in.
No. 227.—'74, *South Kensington Museum.*

569.

Round Medallion: painted in coloured Limoges enamel, the Apostle St. Thomas, with an invocation and attributes. French. 16th century. One of the same series as the last.
No. 225.—'74, *South Kensington Museum.*

570.

Round Medallion: painted in grisaille Limoges enamel, one of the Roman emperors, in fanciful 16th century classic armour, and with the imperial eagle on the housings of his horse, IVLIVS CÆSAR. One of a series. French. 16th century. Diam. 8¼ in.
No. 295.—'74, *South Kensington Museum.*

571.

Eight Medallions: painted in translucent Limoges enamel, of different sizes, and with various subjects, viz., the Nativity, Decollation of St. John, St. Barbara, the St. Graal, and four mythological subjects. French. 16th century.
No. 231.—'74, *South Kensington Museum.*

572.

Round Medallion: painted in grisaille Limoges enamel, JVDAS MACCHABEVS, in a turban and long gown, with martlets on the housings of his horse. French. 16th century. One of a series. Diam. 8¼ in.
No. 290.—'74, *South Kensington Museum.*

573.

Round Medallion: painted in coloured Limoges enamel, St. James the Greater, with an inscription. French. 16th century. Of the same series as No. 569.
No. 226.—'74, *South Kensington Museum.*

574.

Round Medallion: painted in coloured Limoges enamel, St. James the Less, with inscription. French. 16th century. Of the same series as the last.
No. 228.—'74, *South Kensington Museu[illegible]*

575.

Medallion: painted in translucent Limoges enamel, with the death of Ad[illegible] arabesque work round. A brilliant piece of colouring. French. 16th century.
No. 230.—'74, *South Kensington Museum.*

576.

PAINTING: in a gilt frame, painted in grisaille Limoges enamel, with the Evangelist St. Mark, lettered S. MARCE. One of the same series as that of No. 578, probably by the same hand. French. 16th century. H. 10¼ in., W. 7 in.

No. 483.—'73, *South Kensington Museum.*

577.

OVAL DISH: painted in grisaille Limoges enamel, with the Creation of Adam and Eve and the Temptation, a scutcheon below. Signed "P. COVRTEYS." Cherubs are painted on the back. French. 16th century. L. 20 in., W. 15¼ in.

No. 476.—'73, *South Kensington Museum.*

578.

PANEL: in a gilt frame, painted in grisaille Limoges enamel. St. Luke the Evangelist. Signed "J. PENICAVLT." 1549. French. H. 10¾ in., W. 7¼ in.

No. 475.—'73, *South Kensington Museum.*

579.

MEDALLION: painted in grisaille Limoges enamel. Figure of Jupiter. French. 16th century. 8 in. by 6 in. No. 2548.—'56, *South Kensington Museum.*

580, 581.

TWO DISCS: painted in Limoges enamel; circular white flowers on a black ground; parts of candlesticks. French. 17th century. Diam. 4⅛ in.

Nos. 2550, 2551.—'56, *South Kensington Museum.*

582 to 586.

FIVE PLATES: the months; part of a set, in Limoges grisaille enamel with flesh tints. The months here represented are: 582, May, a party of men in a garden bower and women playing music in front of them. 583, July, mowers, with women bathing in a distant stream. 584, August, reapers piling sheaves of corn. 585, September, sowing. 586, October, wine treading. Each has a zodiacal sign in gilt over the subject, and a bold composition of strapwork and masks at the back contains the monogram, J(ean) C(ourt). 16th century. Diam. 7 in. *Lent by Mr. G. Salting.*

587.

TAZZA: painted in grisaille Limoges enamel, with the Judgment of Paris: trophies on the foot. Signed P. I. P. French. 16th century. H. 4½ in., diam. 9 in.

No. 1287.—'71, *South Kensington Museum.*

588.

Purse Mounts, a pair: Limoges enamel. Elliptic; male and female portraits; one has the monogram NL (Noel Laudin). French. About 1700. From the Bernal Collection. 3¼ in. by 2¼ in. Nos. 2044, 2044*a*.—'55, *South Kensington Museum.*

589.

Medallion: elliptic, painted in coloured Limoges enamel, on metallic foils. A Roman warrior, surrounded by a border of floriated ornament; in its original bronze gilt frame. French, Limoges. About 1550. H. 4 in., W. 3 in. (Soulages Collection.)
No. 8420.—'63, *South Kensington Museum.*

590.

Medallion: elliptic, painted in coloured Limoges enamel. The Virgin and Child enthroned; by Pierre Courteys; probably a portion of a larger work. French. About 1550-60. 3½ in. by 2⅛ in. No. 352.—'64, *South Kensington Museum.*

591.

Panel: painted in coloured Limoges enamel. A shepherd protecting his flock; with three cartouches bearing inscriptions in old French. French. (By P. Reymond.) Signed R. R. Dated 1543. H. 5⅞ in., W. 4½ in. No. 2577.—'56, *South Kensington Museum.*

592.

Oblong Plate: Limoges enamel, the Annunciation in colours. In gilt metal frame. French. 16th century. H. 9¼ in., W. 8 in.
No. 474.—'73, *South Kensington Museum.*

593.

Medallion: round, painted in grisaille Limoges enamel, heightened with gold. In the centre a bust of Lucretia, surrounded by a border of arabesque ornaments, a rich example. French. About 1540. Soulages Collection. Diam. 14¾ in.
No. 5631.—'59, *South Kensington Museum.*

594.

Two Border Plates: in coloured Limoges enamel, two classical female figures, for insertion round a frame, as in No. 677. French. 16th century.
No. 297.—'74, *South Kensington Museum.*

595.

Panel: painted Limoges enamel in colours. A labourer mowing in a field; emblematic of the month of July. After Etienne de l'Aulne. French. 6½ in. by 3⅞ in.
No. 912.—'54, *South Kensington Museum.*

596.

PANEL: Limoges enamel, painted with the Adoration of the Magi in brilliant colours and gilding. French. 15th century. From the Bernal Collection. 6 in. by 4½ in.

No. 2040.—'55, *South Kensington Museum.*

597.

PAINTING OF THE CUMÆAN SYBIL: in Limoges coloured enamel. She is in a close-fitting red dress, heightened with gilding, a blue over-skirt, hair bound in a knot behind the head, a red and green hood, and a white scroll over the head, with the legend, SYBILA CUMANA. She stands under a niche, black and gold. L. 8½ in. Signed, L. Limousin. French. 16th century.

Lent by Mr. George Field.

598.

SALTCELLAR: Limoges grisaille enamel. Circular pedestal form; the side painted with a continuous frieze of subjects from the labours of Hercules; a female medallion portrait in the bowl, with border of cartouches and fruit. French. Assigned to Pierre Reymond. From the Soulages Collection. About 1550. H. 3¼ in., diam. 4¼ in.

No. 8428.—'63, *South Kensington Museum.*

599.

PAINTING: Limoges enamel, in rich colours and heightened with gold, with arched top. The Virgin and St. John supporting the dead body of Our Saviour; in its ancient mounting as a PAX, with a framework of silk, enriched with white bugle beads and seed pearls. French. Enamel late 15th, the mounting 17th century. From the Soulages Collection. H. 3 in., W. 2¼ in. No. 8419.—'63, *South Kensington Museum.*

600.

PANEL: painted in coloured Limoges enamel. Half-length figure of the Virgin. After an early German engraving. French. About 1530. 3⅞ in. by 3⅛ in.

No. 4750.—'60, *South Kensington Museum.*

601.

TRIPTYCH: Limoges enamel, painted in grisaille, set in gilt mouldings, and signed with the monogram signature known as "Pape."

The middle consists of six plates, making three architectural doorways or fronts, surmounted by architraves and pediments, the central arched, with masks, arabesques and vases of fanciful form, standing on a continuous dado that connects the whole composition.

In the middle painting St. John the Baptist is preaching in a wooded landscape; he wears a hair shirt and toga, has a gilt aureole round his head, and notes the arguments of his discourse on the fingers. A lion and a stag are in front; by the side and around are listeners, men and women of all ages. In the two side portions the subject is continued.

Some listeners express sorrow, some repentance, some are offended; two men, one in a striped toga, are disputing on the right-hand panel (spectator's left) on the teacher's words.

The top plates are arched; the spandrils outside the hips of the arch are plates of enamel, in each are two nude boys playing, those to the right with a goose.

The shutters are each filled with a doorway surmounted by a pediment with two boys playing amongst the ornament in the right-hand, and two angels in the left-hand shutter. In each shutter the plates form half an arch, and on the triangular spandrils of each are painted two angels playing the trumpet or pointing to the compositions below.

On the right lower plate is painted the Baptism of Our Lord: the mystic Dove is above His head, and in the clouds over that the Eternal Father, crowned, on a gilt ground.

On the left is the Decollation of the Baptist. French. 16th century. L. 45½ in., H. 22 in. *Lent by Captain Leyland.*

602.

PANEL: painted in various colours, Limoges enamel. The Eternal Father appearing to Adam, who sleeps; various animals are in the background. French. About 1560. 5¼ in. by 4¼ in. No. 2819.—'56, *South Kensington Museum.*

603.

PANEL: painted in coloured Limoges enamel. Head of Christ; inscription in gold round the margin; on the reverse is the monogram (stamped in copper) of J. Penicaud. From the Bernal Collection. French. About 1550. 6 in. by 4¼ in.
No. 2050.—'55, *South Kensington Museum.*

604.

CASKET: wood, with five plates of Limoges painted enamel, in grisaille on blue ground. The labours of Hercules. French. About 1550. H. 5¼ in., L. 7 in., W. 5¼ in.
No. 1440.—'55, *South Kensington Museum.*

605.

TAZZA: painted in coloured Limoges enamel; in the bowl is the Annunciation; round the foot a frieze of dancing shepherds. By Jean Penicaud. French. From the Bernal Collection. 16th century. H. 4½ in., diam. 9¼ in.
No. 2052.—'55, *South Kensington Museum.*

606.

PLATE: painted in coloured Limoges enamel. White, pink, and gold on blue ground; a garden scene with groups of figures. On the reverse a cartouche, with Perseus bearing the head of Medusa. French. 16th century. Diam. 9¾ in.
No. 2549.—'56, *South Kensington Museum.*

607.

Casket: ebony, with ten plates of Limoges grisaille enamel. Amatory, pastoral, and emblematical subjects. French. About 1530. H. 8½ in., L. 11 in., W. 8 in.

No. 2835.—'53, *South Kensington Museum.*

608.

Plate: circular, painted in grisaille Limoges enamel. Solomon and the Queen of Sheba; reverse, arabesques, cartouche work, &c.; in the centre a female bust. Signed P. R. French. From the Bernal Collection. 16th century. Diam. 8 in.

No. 2034.—'55, *South Kensington Museum.*

609.

Dish: painted in brilliant Limoges enamel, with the story of Abraham and Melchizedek. Signed, Suzanne Court. French. 16th century.

Lent by Mr. O. E. Coope, M.P.

610.

Box: with five panels, painted in grisaille Limoges enamel, representing passages from the labours of Hercules; Hercules strangling serpents in his cradle: shooting the Centaur; slaying the hydra and Cacus. L. 8 in., W. 4½ in. French. 16th century.

Lent by Mr. F. Davis.

611.

Dish: enamel, circular. Figure of Jupiter, painted in colours on white ground. German or French. 18th century. Diam. 3¾ in.

No. 406.—'54, *South Kensington Museum.*

612.

Saucer: painted in coloured Limoges enamel; in the centre a female half-length figure, inscribed "Antiope." Painted by J. Laudin, after Vignon. French. About 1690. Diam. 5½ in. No. 913.—'55, *South Kensington Museum.*

613.

Medallion: circular, painted in grisaille Limoges enamel, enriched with gilding. Profile busts of the Emperor Nero. French. About 1550. Diam. 9¾ in.

No. 294.—'74, *South Kensington Museum.*

614.

Medallion: circular, painted in grisaille Limoges enamel, enriched with gilding. Profile bust of the Emperor Vespasian. French. About 1550. From the Soulages Collection. Diam. 9¼ in. No. 5629.—'59, *South Kensington Museum.*

615.

Medallion: circular, painted in grisaille Limoges enamel, enriched with gilding. Profile bust of the Emperor Claudius. French. About 1550. From the Soulages Collection. Diam. 9¼ in. No. 5626.—'59, *South Kensington Museum.*

616.

Medallion: circular, painted in grisaille Limoges enamel, enriched with gilding. Profile bust of the Emperor Vitellius. French. About 1550. From the Soulages Collection. Diam. 9¼ in. No. 5630.—'59, *South Kensington Museum.*

These may be compared with other paintings of the Cæsars in Lord Warwick's Collection.

617.

Panel: painted in grisaille and gold on blue ground, Limoges enamel. Pan and Syrinx. Signed J. L. Laudin. French. From the Bernal Collection. About 1690. 8 in. by 6½ in. No. 2049.—'55, *South Kensington Museum.*

618.

Medallion: painted in coloured Limoges enamel, circular half-figure. Jael with a hammer and nail in her hands. French. By Laudin. About 1690. Diam. 3½ in. No. 2831.—'55, *South Kensington Museum.*

619.

Panel: painted in grisaille Limoges enamel. Venus and Cupid. By J. Laudin. French. About 1690. 5¼ in. by 4¼ in. No. 1428.—'55, *South Kensington Museum.*

620.

Panel: painted in grisaille and coloured Limoges enamel. The Virgin and Child, with the Infant St. John, seated in the clouds and surrounded by cherubim. French. 17th century. 6 in. by 5 in. (Bernal Collection.) No. 2051.—'55, *South Kensington Museum.*

621.

Medallion: painted in coloured Limoges enamel; elliptic. A portrait of a nun; on the back is pencilled in gold the delivery of the law to Moses. French. 17th century. 3¼ in. by 3 in. No. 7912.—'62, *South Kensington Museum.*

622.

Medallion: circular, Limoges enamel. Profile portrait of Andrea Doria. French. From the Bernal Collection. 16th century. Diam. 9 in. No. 2046.—'55, *South Kensington Museum.*

623.

Ewer and Dish: painted in grisaille Limoges enamel, with flesh tints; mythical subjects and huntsmen: and the dish with allegorical representations of the passions. French. 16th century. No. 4753.—'58, *South Kensington Museum.*

624.

Dish: elliptic, painted in grisaille Limoges enamel. Subject, the gathering of the Manna. Rev., a female bust portrait by Penicaud II. French. About 1540-50. 18 in. by 14½ in. No. 7232.—'60, *South Kensington Museum.*

625.

Spoon: painted in grisaille Limoges enamel on copper, by Pierre Raymond, with nude figures and a vase. French. Middle of 16th century. L. 6⅞ in.
No. 47.—'66, *South Kensington Museum.*

626.

Panel: painted in grisaille Limoges enamel. Group of the Holy Family, with architectural background. French. 16th century. 2⅛ in. by 2⅛ in.
No. 4247.—'57, *South Kensington Museum.*

627.

Panel: painted in grisaille Limoges enamel; Hercules and Dejanira. French. About 16th century. H. 2¼ in., W. 2¼ in. No. 914.—'55, *South Kensington Museum.*

628.

Shallow Bowl: painted with a Laocoon, in grisaille Limoges enamel. French. Signed "Leonardus Lemovicus émailleur in Limogia, 1539." Diam. 11 in.
No. 544.—'53, *South Kensington Museum.*

629.

Small Tablets: painted in coloured Limoges enamel; a series of eighteen of various shapes, with scenes from the life and death of Our Saviour; the centre containing a representation of the Ascension: set in an ebony frame. French. Painted by Penicaud II. About 1530. H. of frame 2 ft. 5 in., W. 1 ft. 10½ in.
No. 7246.—'60, *South Kensington Museum.*

630.

Inkstand: painted in Limoges enamel, with four oval medallions containing portraits of Louis XIV., the Dauphin and Dauphiness, and Louvois; with emblematic details and attributes of victory round. By Laudin. French. Late 17th century. Diam. 9½ in.
No. 2832.—'55, *South Kensington Museum.*

631.

Panel: painted in grisaille Limoges enamel; two classical male figures; architectural background; the composition taken from a print by Marc Antonio. French. From the Bernal Collection. 16th century. 5½ in. by 3 in.
No. 2033.—'55, *South Kensington Museum.*

632.

Panel: painted in coloured Limoges enamel. By Jean Limousin. Subject, the Death of St. Benedict, four monks attending. Signed to the right, I. L. French. About 1620. 4¼ in. by 3⅛ in. No. 6814.—'60, *South Kensington Museum.*

633.

Panel: oblong, painted in coloured Limoges enamel, on copper; colours heightened with gold and representing in the central compartment Our Saviour, around whom in twelve smaller compartments are the Apostles. Framed in carved wood. French. About 1560-70. H. 7 in., W. 5½ in. No. 1190.—'64, *South Kensington Museum.*

634.

Panel: painted Limoges enamel, in transparent colours on *paillon* or metallic foil, enriched with raised pearls, &c. Christ bearing His cross. French. About 1530. 10⅝ in. by 8¼ in. No. 2830.—'55, *South Kensington Museum.*

635.

Medallion: elliptic, painted in coloured Limoges enamel. S. John of the Cross praying. French. 16th century. H. 1⅝ in., W. 1⅜ in.
No. 2579.—'56, *South Kensington Museum.*

636.

Medallion: elliptic, painted in coloured Limoges enamel. S. Teresa. French. 16th century. H. 1⅝ in., W. 1⅜ in. No. 2578.—'56, *South Kensington Museum.*

637.

Medallion: Limoges enamel, in colours and gold, elliptic; subject, St. Hubert praying. French. From the Bernal Collection. 16th century. 3 in. by 2¼ in.
No. 2041.—'55, *South Kensington Museum.*

638.

Panel: painted in Limoges enamel. The death of Anchises. French. From the Bernal Collection. 16th century. 9 in. by 8 in.
No. 2036.—'55, *South Kensington Museum.*

639.

PANEL: painted in coloured Limoges enamel. An aged male figure praying; above, an angel descending, in the background shepherds and their flock; after an engraving by Albert Dürer. French. 16th century. 11¼ in. by 8 in.

No. 2833.—'55, *South Kensington Museum.*

640.

MEDALLION: painted in coloured Limoges enamel, on metallic foils, elliptic. A king praying to the Virgin. French. By Jean Penicaud II. About 1510. H. 2 in., W. 1¼ in. (Soulages Collection.)

No. 8422.—'63, *South Kensington Museum.*

641.

ARCHED TABLET: painted in coloured Limoges enamel on foil, *sur paillon*, with semicircular top. St. Barbara. French. About 1560. 3¼ in. by 2¼ in.

No. 2805.—'56, *South Kensington Museum.*

642.

TABLET: painted in coloured Limoges enamel, with a subject from the Æneid. French. 16th century. 8¾ in. by 8 in. No. 1604.—'55, *South Kensington Museum.*

643.

PANEL: painted in coloured Limoges enamel on foil, representing Christ mocked and crowned with thorns. Signed, "Johan Penicaulct." French. Early 16th century. H. 9⅛ in., W. 7⅝ in. No. 637.—'70, *South Kensington Museum.*

644.

MEDALLION: oval, in coloured Limoges enamel. The back of a mirror case; arabesques with an emblematical female figure in the centre. After Etienne de l'Aulne. French. About 1560. From the Bernal Collection. 5 in. by 3¾ in.

No. 2035.—'55, *South Kensington Museum.*

645.

PLATE: painted in grisaille Limoges enamel, with flesh tints; the Vision of Psyche. From the same engravings as the series No. 774. Signed P(ierre) C(ourteys), 1560, on the back. *Lent by the Earl of Warwick.*

646.

PLATE: painted in grisaille Limoges enamel, with flesh tints; scenes from the fable of Psyche, same series; she fetches water from the Styx. French. 16th century.

Lent by Mr. A. J. B. Beresford-Hope, M.P.

647.

Dish: Round, painted in translucent Limoges enamel by Susanne Court. The bottom of the dish has a composition representing the wells dug by Isaac in the Valley of Gerar, Gen. xxvi. 18.

A border of monsters, human-headed, masks, dragons, vases, is painted round the rim, on a black gold-starred ground. Signed S. C.

The back has a beautiful strapwork circle, arranged in eight symmetrical divisions with terminal figures and masks alternately, and pots of flowers, all converging to a central foliated star. French. 16th century. Diam. 9¼ in. *Lent by Mr. F. Davis.*

648.

Plate: painted in grisaille Limoges enamel, with flesh tints; the adoration of Psyche. Belonging to the series of No. 645. Dated at the back, 1560. *Lent by the Earl of Warwick.*

649.

A Pair of small Tablets: painted with gold hatching on a black ground, of Limoges enamel. Two scenes from the Passion, viz., the Last Supper and the Betrayal of Our Lord. They are etched with care, and are perhaps after the small Passion of Albert Dürer. They are assigned by Mr. A. W. Franks to the hand of J. Penicaud, jun. (Loan Collection, 1862, Nos. 1679-80.) French. 16th century. H. 3 in., W. 2¼ in.
Lent by Mr. A. J. B. Beresford-Hope, M.P.

650.

Dish, deep: Limoges enamel, painted in grisaille, on the bottom with Hercules and the Nemæan lion. Masks and bold grotesque scrolls round. French. 16th or 17th century. *Lent by Mr. John Furley.*

651.

Tazza: painted in Limoges enamel, grisaille, with flesh tints; Moses striking the Rock. French. 16th century. *Lent by Mr. F. Davis.*

652.

Plate: painted in grisaille and flesh tints, Limoges enamel. It forms one of a series representing the months; a kitchen, with a man and two women baking, marked DECEMBRE. A border of grotesque figures, masks, and vases runs round the rim, and a bold composition of strapwork and terminal satyr figures on a black and gold ground. Signed JEAN COURT. Diam. 8 in. French. 16th century. *Lent by Mr. F. Davis.*

653.

Oval Medallion: painted in coloured Limoges enamel; the Baptism of Our Lord. French. 16th century. *Lent by Mr. R. Napier.*

654.

Medallion: painted in translucent Limoges enamel. It is oval and concave; on one side is painted Europa crossing the Bosphorus, and two maidens and bulls on the further bank. On the reverse, Jupiter, a bearded old man, carrying off Europa in the clouds. French. 16th century. L. 2¼ in. *Lent by Mr. Henry Willett.*

655.

Dish or Saucer: painted in grisaille and flesh tints, Limoges enamel, with the music of Orpheus. He is in a landscape surrounded by beasts, playing the violin; and round the rim are concave medallions, in each of which is a fox, wolf, or other animal sitting, listening to the strains of the player.

The under side is bossed up with masses of bright colour arranged in symmetrical order, and between the cup-shaped medallions, round the inside, are flowers painted in translucent colours. Signed I. L. Diam. 5 in. French. 17th century.

Lent by Baroness Burdett Coutts.

656.

Tazza: painted in grisaille, with pale flesh tints, of Limoges enamel. In the middle is a composition representing the Israelites gathering manna. Under the bowl is a rich and boldly curved scutcheon of scrolls and volutes. The stem is painted with garlands, and signed P. R., 1556. Diam. 8¼ in. French. *Lent by Mr. R. Napier.*

657.

Tazza: painted in Limoges enamel, grisaille and flesh tints; Dido and Æneas. The colour is peculiarly delicate, and is varied by a tint of pale green on some of the decoration. Signed P. R. 1538. Compare with the same subject, a little varied in the green detail ornament, No. 692. *Lent by Mr. F. Davis.*

658.

Plate: one of a series of months, painted in grisaille, Limoges enamel; Reapers. AOUST. Signed P. R., and dated 1565. *Lent by Mr. R. Napier.*

659.

Painting: in grisaille Limoges enamel, after the cartoon of Raffaelle of S. Paul and Elymas before Sergius. Under the pro-consular throne are the letters L. SERGIUS PAVLLVS ASIÆ PROCOS CHRISTIANA. By Kip. French. 16th century. L. 3½ in., W. 3½ in. *Lent by Mr. O. E. Coope, M.P.*

660.

Painting: in grisaille Limoges enamel, in the style of Raffaelle; the infant Saviour taught by His mother. They have gold aureoles. Signed L. L. 1540. French. H. 10½ in., W. 6¾ in. *Lent by Mr. R. Napier.*

661.

PAINTING: in grisaille Limoges enamel, representing the Descent from the Cross: a Pietà. The dead Saviour is surrounded by the holy women, SS. John, Nicodemus, and others. All are finely drawn, and the modelling worked up with great delicacy though the figures are on a small scale. It is in a silver frame. French. Penicaud II. 16th century. H. 3¼ in., W. 3 in. *Lent by Mr. O. E. Coope, M.P.*

662.

TRIPTYCH: painted in Limoges enamel, with a Crucifixion, and twelve sibyls on the wings. On a scroll is the legend, FRATER FRANCISCUS GONZAGA GENERALIS MINISTER FRANCISCORUM 1584. *Lent by Mr. R. Napier.*

663.

ROUND MEDALLION: painted in colours, with translucent Limoges enamel. Hercules fighting Cacus. He is on a white horse, lettered ERCVLES SVVS. French. 16th century.

ARCHED TABLET OF A TRIPTYCH: painted in translucent Limoges enamel, with St. Lucy holding the usual emblem, her eyes in a pair of pincers. French. 16th century.

SQUARE TABLET: painted in grisaille Limoges enamel, with flesh tints; Hercules and the hydra; lettered ERCVLES. French. 16th century.

Lent by Mr. A. W. Tuer.

664.

MEDALLION: painted in grisaille Limoges enamel; a battle scene. Signed P. R. French. 16th century. *Lent by Mr. O. E. Coope, M.P.*

665.

MEDALLIONS, THREE: Limoges enamel in bright colours, representing, 1. The Scourging of Our Lord: 2. Bearing the Cross: 3. The Crucifixion. French. 16th century.

Lent by Sir John Pringle, Bart.

666, 672.

TWO PANELS, set in a gilt frame, with strips of looking-glass round. Limoges enamel, with foils. The two represent the Annunciation.

On these plates the Archangel is on the right, with the salutation on a scroll; the Blessed Virgin is seated with a panelled throne behind, on the left; the mystic Dove on her right. The figures and accessories are painted in rich colours. French. Early 16th century. H. 9 in., W. 4¼ in. *Lent by Mr. G. Bonnor.*

667, 668, 669, 670.

Series of Paintings: representing the four seasons, executed in grisaille Limoges enamel.

Spring is represented by a group of children bringing flowers to a father and mother.

Autumn, by a family, the father drinking from a shell, the mother and children, with an infant satyr, distilling wine or drinking at a fountain. *Lent by Mr. J. Hawkins.*

Belonging to the same series:

Summer: a woman resting on a wheatsheaf, her husband bending over her, a fountain behind.

Winter: a family round a fire, to which logs are brought. French. Late 16th century. *Lent by Mr. J. W. Jeans.*

671.

Panel: square, set in a gilt frame. Limoges enamel painted in grisaille. The Blessed Virgin kneels before a faldstool, and Our Lord appears to her after her resurrection bearing a bannered cross and surrounded by angels. French. 16th century. *Lent by Sir C. W. Dilke, Bart., M.P.*

672 (see No. 666).

673.

Plate: painted in grisaille Limoges enamel. A sporting scene emblematic of the month of March; reverse, arabesques and cartouche work, with a helmeted male bust in the centre. By Pierre Reymond. French. Dated 1565. From the Bernal Collection. Diam. 7¼ in. No. 2032.—'55, *South Kensington Museum.*

674.

Plate: painted in Limoges grisaille enamel with flesh tints; Eliezer and Rebecca: medallions on the margin with a monogram in one; bust of Juno and Cupid on the back. Penicaud III. French. 16th century. No. 6789.—'60, *South Kensington Museum.*

675.

Tazza: painted in Limoges enamel, with the Death of Goliath, and the under part and stem with masks, festoons and acanthus leaves. Signed "Colin," and dated 1541. French. H. 5¾ in., diam. 8 in. No. 1288.—'71, *South Kensington Museum.*

676.

Tazza and Cover: painted in coloured Limoges enamel. A representation of Pyramus and Thisbe. The cover ornamented with eight medallions; those outside filled with figures, those within with profile busts. French. 16th century. H. 8 in., diam. 7 in. No. 4751.—'58, *South Kensington Museum.*

677.

Portrait: Limoges enamel painted in colours, of Louis de Lorraine, Cardinal de Guise, half life size, head and bust, wearing a red cappa and beretta; falling lace collar; eyes light blue; hair, beard and moustaches pale yellow; head turned to the left. By Léonard Limousin. About 1556.

The frame of wood elaborately shaped and inlaid with plaques and bosses, also of Limoges enamel. Some of the plaques are modern, the originals having been lost.

This portrait and its companion (No. 678) form part of the series executed by Léonard for Henri II., King of France. Three remain at the Louvre, five are in the possession of Mr. H. Danby Seymour, in England, and three (?) in the collection of Baron Alphonse de Rothschild, in Paris. For a detailed description of the others see M. de la Borde, "Notice des Émaux, Musée du Louvre." H. 18 in.; W. 12 in.

Lent by Mr. Magniac.

678.

Portrait: Limoges enamel painted in colours, of Marie de Lorraine, daughter of Claude duc de Guise, mother of Mary Queen of Scots. Low black dress, black hood, and dress trimmed with pearls; pearl necklace and ermine sleeves; head turned to the right. By Léonard Limousin. About 1556. Companion to No. 677. H. 18 in.; W. 12 in.

Lent by Mr. Magniac.

679, 680.

Two Plates: painted in grisaille Limoges enamel, with flesh tints, representing the Almighty clothing our first parents, and their expulsion from Paradise. The ground is blue. French. Early 16th century. *Lent by Mr. W. Bell Scott.*

681.

Medallion, or Dish Centre: on copper: painted in grisaille Limoges enamel. A nude figure on horseback. Diam. 2¼ in. French. 16th century.

Lent by Mr. T. Gambier Parry.

682.

Medallion: Limoges enamel. A family repast, emblematical of the month of January. Signed P. R. (Pierre Reymond), and inscribed "Janvier." French. 16th century. From the Bernal Collection. 7¼ in. by 6 in. No. 2047.—'55, *South Kensington Museum.*

683.

Arched Tablet, painted in translucent Limoges enamel, with a Nativity: the Holy Child and His Mother, St. Joseph and angels in a golden glory overhead. H. 6¾ in., W. 6¼ in. French. By L. Limousin. 16th century. *Lent by Mr. T. Gambier Parry.*

684.

Pax: silver, with enamel and niello decoration. An architectural frontispiece, painted in enamel with the Nativity. Our Lord half out of the sepulchre, in a lunette, in niello: the side pilasters and a dado decorated with arabesques and foliage, also in niello.

On a cornice are the words, ECCE LVX MONDI. H. 6½ in., W. 4 in. Italian. Early 16th century.
Lent by Mr. T. Gambier Parry.

685.

Triptych: translucent Limoges enamel, painted in colours.

The subject of the centre is an elaborate composition of the Crucifixion. On the right, soldiers and Jews, a white horse foreshortened, held by a soldier richly dressed in the costume of the period of the enamel. In the middle distance is a figure of Caiaphas. On the left is a group of the Disciples and the Holy Women. The folding leaves are divided into an upper and lower compartment. In the upper part of that on the left is Christ rescuing souls from purgatory; below is the portrait of the wife of the donor with her patron saint behind her. In the upper part of the right leaf is a Pietà; below is the donor kneeling; behind him a sainted bishop.

Attributed to Jean Penicaud or Pierre Reymond. About 1530-40. H. 8¼ in., W. of centre 7¼ in., of each folding leaf 3½ in.
Lent by Mr. Magniac.

686.

Painting: in grisaille Limoges enamel, with very pale flesh tints; a Pietà. Our Saviour seated on the side of the sepulchre showing His wounds, the holy women and St. John beside Him, while two kneeling angels hold the instruments of the Passion in front; three disciples in the middle distance, with landscape and towers of Jerusalem beyond.

Lettered ECCE HOMO. Signed P. I. A very beautiful example. H. 11 in., W. 8 in. French. 16th century.
Lent by Mr. T. Gambier Parry.

687.

Painting: in Limoges translucent enamel. In the middle S. Bruno, with a palm and book in a landscape, a crozier and mitre at his feet; overhead in a scroll are the words EGO SICUT OLIVA FRUCTIFERA IN DOMO DEI, and the name D. Bruno.

In a border are eight medallions containing subjects from the saint's history; explained in legends on a white border round each, viz.:—

1. The burial witnessed by the Saint. JUSTO DEI JUDICIO CONDEMNATUS SUM.
2. S. Bruno in the desert. ECCE ELONGAVI FUGIENS ET MANSI IN DESERTO.
3. The Bishop's dream. EPISCOPUS VIDIT IN SOMNO SEPTEM STELLAS.
4. The fulfilment. S. BRUNO ET SOCII CADUNT AD PEDES EPISCOPI.
5. The foundation. OSTENSO LOCO CONSTRVITVR MONASTERIUM CART.

6. The Saint found by hunters. IN CALABRIÆ SOLITIDINE DEGENS CANŪ INDITIO PROCLĀS.

7. The intercession of S. Bruno. VIDIT. B. VIR IN SÕNIS. ET AB HOSTIUM INSIDIIS LIBERATUR.

8. The burial of the Saint. SEPILITUR D. BRUNO ET JUXTA SEPVLCHRUM ERUMPIT FONS.

A coat of arms below, bears quarterly, 1st and 4th, gules, a lion rampant, or; 2nd, 3rd checquy, or and azure. H. 7½ in., W. 5½ in. French. 16th century.

Lent by Mr. T. Gambier Parry.

688.

OVAL MEDALLION: painted in translucent Limoges enamel colours; classical figures, with the goddess Diana hunting the (Calydonian?) boar in a wooded landscape; a dead figure in the foreground. Diam. 4¼ in. French. 16th century.

Lent by Mr. T. Gambier Parry.

689.

MEDALLION: in grisaille Limoges enamel, with very pale flesh tints. Our Lord amongst the doctors in the Temple. He is on a pedestal, elders consult and argue on either side. Diam. 4¼ in. French. 16th century. *Lent by Mr. T. Gambier Parry.*

690.

MEDALLION: painted in coloured Limoges enamel and heightened with gold, elliptic; a warrior about to slay a shepherd or huntsman. French. Signed P(ierre) C(ourteys). About 1560. From the Soulages Collection. H. 5¾ in., W. 7¾ in.

No. 8414.—'63, *South Kensington Museum.*

691.

PAX: silver gilt frame with beaten work ornament of cherubs' heads, containing an enamel tablet by Jean Limousin of the Virgin and Child, on a black starry ground. On the back of the frame is engraved a shield of arms. French. 16th century. H. 5¾ in. W. 5½ in. No. 179.—'66, *South Kensington Museum.*

692.

TAZZA AND COVER: painted in Limoges enamel, in grisaille and delicate flesh tints; Dido and Æneas. On the cover are eight medallions containing busts. Signed P. Rexmon. 1544. The detail slightly varied from No. 657. 7½ in.

No. 4752.—'58, *South Kensington Museum.*

693.

Dish or Plateau: painted in coloured Limoges enamel. Phaeton seeing the chariot of the sun; background, trees, and a mountainous landscape, surrounded by a border of coloured and gilt arabesques on a black ground. Signed "François Limousin fecit;" rev., a large shield of arms surmounted by a helmet and mantling, upheld by two angels. French. About 1560-70. L. 15 in., W. 11¼ in.

No. 4547.—'57, *South Kensington Museum.*

694.

Tazza and Cover: painted in grisaille Limoges enamel; the interior with a classic subject, namely, the Rape of the Sabines, the cover with bust medallions and trophies. On the cover and foot are the armorial bearings of Cardinal Antoine Sanguin, also the signature of the artist P. R., and the date 1544. From the Pourtalès Collection. French. Diam. 8½ in. No. 80.—'65, *South Kensington Museum.*

695.

Purse: embroidered silk, the sides formed by two elliptic plates of Limoges enamel; male and female portraits; by J. Laudin. French. About 1690. From the Bernal Collection. 3¼ in. by 2¼ in. No. 2043.—'55, *South Kensington Museum.*

696.

Purse: embroidered silk, the sides formed by two elliptic plates of Limoges enamel, painted respectively with a male and female portrait, in the manner of Laudin. French. About 1680. From the Bernal Collection. 3¼ in. by 2¼ in.

No. 2042.—'55, *South Kensington Museum.*

697.

Panel: painted in coloured Limoges translucent enamel, on metallic foils, elliptic. An assembly of the gods. French. From the Soulages Collection. About 1560. H. 4 in., W. 3 in. No. 8417.—'63, *South Kensington Museum.*

698.

Two Hexagonal Saltcellars: painted in coloured Limoges enamel with the labours of Hercules round the sides, and with busts of Hercules and Dejanira at the top and bottom. French. From the Bernal Collection. 16th century. H. 3 in., diam. 3¼ in.

Nos. 2053, 2053*a*.—'55, *South Kensington Museum.*

699 and 700.

Two Panels of a Triptych: in grisaille Limoges enamel. By Pierre Reymond. On one, St. John preaching in the Wilderness; on the other, the people listening. French. About 1560. H. of each, 12½ in., W. 6¼ in.

See Photograph. (*Frontispiece.*) Nos. 4402, 4403.—'57, *South Kensington Museum.*

The next number completes the composition.

701.

PANEL OF A TRIPTYCH: in grisaille Limoges enamel. A group of seated figures, and a man and child standing and listening. Part of a composition, representing St. John in the Wilderness. Three listening figures and a stag stand in the background, which is a landscape full of trees. L. 12 in. French. By Pierre Reymond. About 1560.

See Photograph. (*Frontispiece.*) *Lent by Mr. F. Davis.*

The other two plates or divisions of the triptych, Nos. 699, 700, are in the Collection of the South Kensington Museum.

702.

PORTRAIT: framed, painted in grisaille Limoges enamel with flesh tints. Portrait of Antoine de Bourbon, by Léonard Limousin. French. About 1540-50. 5⅛ in. by 4¼ in.

No. 8416.—'63, *South Kensington Museum.*

703.

TRIPTYCH: painted in grisaille Limoges enamel, by Pierre Reymond; formed of three paintings, each surrounded by detached borders of arabesque ornament; in the middle is represented the Crucifixion; on the right wing is the Entombment; on the left wing Christ bearing His cross; on the lower part of either wing is a group of the donatorius, his wife and family, in attitudes of prayer. The mounting, in gilt wood, is modern. French. Signed P. R. and A. Dated 1543. H. 12¼ in., W. 2 ft. 3½ in.

No. 4401.—'57, *South Kensington Museum.*

704.

TABLET: in coloured Limoges translucent enamel on metallic foils, elliptic. The Muses on Parnassus. French. From the Soulages Collection. About 1560. H. 4 in., W. 2⅞ in. No. 8418.—'63, *South Kensington Museum.*

705, 706.

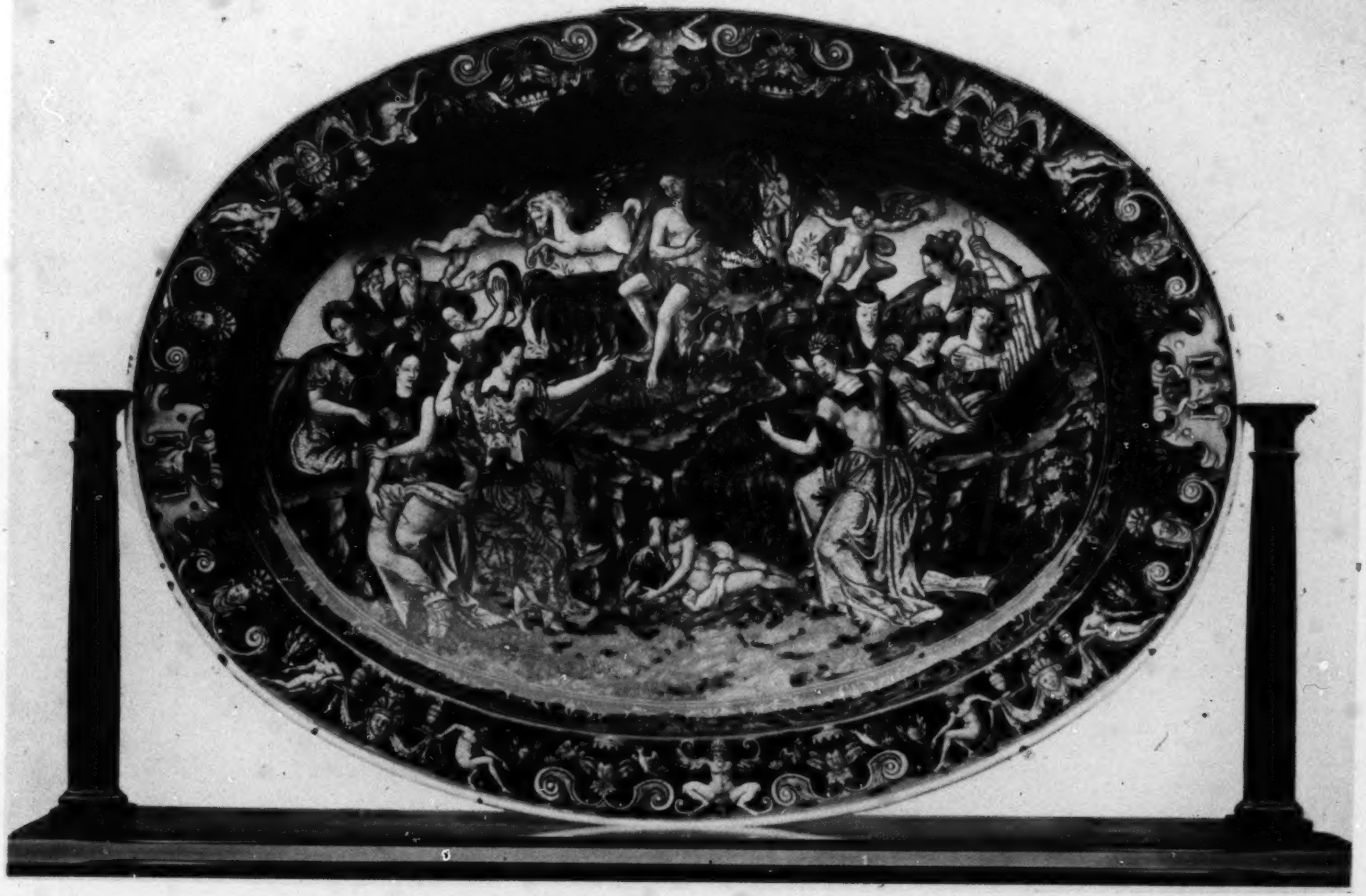
TWO HEXAGONAL SALTCELLARS: painted in coloured Limoges enamel on black ground, with subject of the labours of Hercules; medallion heads and arabesques on the upper and under surfaces. French. From the Soulages Collection. 16th century. H. 2¼ in., diam. 3¼ in. Nos. 8426, 8427.—'63, *South Kensington Museum.*

707.

MEDALLION: painted in coloured Limoges enamel and heightened with gold, elliptic; Eve presenting the apple to Adam. French. 16th century. Signed P. R. From the Soulages Collection. H. 11 in., W. 8¾ in. No. 8410.—'63, *South Kensington Museum.*

708.

MEDALLION: painted in coloured Limoges enamel and heightened with gold, elliptic; the history of Lot. French. 16th century. Signed P. R. From the Soulages Collection. H. 11 in., W. 8¼ in. No. 8411.—'63, *South Kensington Museum.*



713.

DISH, PAINTED IN GRISAILLE AND TRANSLUCENT LIMOGES ENAMEL,

APOLLO AND THE MUSES.

BY MARTIAL COURTOIS. 16TH CENTURY.

Belonging to Sir Richard Wallace, Bart., M.P.

VICTORIA AND
LIBRA
MUSE

709.

MEDALLION: painted in coloured Limoges enamel and heightened with gold, elliptic; Judith and Holofernes. French. Signed P. R. From the Soulages Collection. H. 11 in., W. 9 in.
No. 8413.—'63, *South Kensington Museum.*

710.

MEDALLION: painted in coloured Limoges enamel and heightened with gold, elliptic; Samson and Delilah. French. Signed P. R. From the Soulages Collection. H. 11 in., W. 8¼ in.
No. 8412.—'63, *South Kensington Museum.*

711.

CASKET: painted in translucent Limoges enamel, with scenes from the Scriptures and mounted in brass.

On the front is the feast of Belshazzar; a hall lighted with chandeliers, and a table laid with a white cloth, guests magnificently dressed seated round, and servants bringing dishes; a hand in a cloud points to the writing MANE THETE PHARES; and the name BALTHAZAR.

The back: Moses striking the rock, EXODE XVII. He is supported by Aaron, and the Israelites are gathered in two groups right and left; in the background are tents and a landscape.

The top is coved; there are two compositions on it: 1. Abraham and Melchisedek, two groups of warriors, one on each side, a landscape background, ABRAAM. 2. Gideon giving the signal to his followers, who blow trumpets and hold vases, in which their torches are concealed; in a landscape distance the Israelites are pursuing their enemies.

The ends: 1. The chastity of the patriarch Joseph, GENESE XXXIX.; and above, in the lunette of the cover, Moses and the burning bush. 2. Abraham, with Isaac about to be sacrificed; above, the prophet Helias, HELIE fed by ravens in the desert.

The drawing is spirited and correct, the colours luminous, very bright and pure, and the whole piece in perfect preservation. Signed, P. COURTEUS. Formerly in the Didier Petit Collection. L. 7 in., W. 6 in. French. 16th century. *Lent by Mr. George Field.*

712.

SALTCELLARS: a pair, painted in translucent Limoges enamel. Each pan is round and contains a male head with long golden hair and classic helmet and feather. The ground is black spotted with gold. The sides are hexagon, spreading into a trumpet-mouthed round base. Each of the six sides contains one of the Dii Majores with attributes, viz., Juno, Mercury, Venus, Minerva, Diana, Mars. A beautifully painted outer base border is covered with arabesques and birds, all in jewel colours.

The second of the pair is like the first, except that a woman's head with golden hair is in the basin, and six muses are round the sides.

All these figures stand on blue brackets and under blue canopies heightened with

gilding, and the faces, hands, feet, and limbs are coloured from nature, modelled with care, and of excellent design. They are signed J. L. French. 16th century. Diam. 5 in., W. 3½ in.
Lent by Mr. G. Field.

713.

DISH: elliptic, painted in translucent enamel with brilliant colours. The inside has a composition, partly after Raffaelle, representing Apollo presiding over the representatives of poetry and music. He is seated on the top of Parnassus playing the violin; at his side is the Pegasus, and two winged genii are flying, with crowns for the victors in the trial going on below. Two groups are playing musical instruments of various kinds. The Muses on the right are four, and they have between them two classic poets crowned. The left group contains five muses; they play the organ, violoncello, guitar and cymbals, or accompany these instruments with the voice.

A river nymph, with a vase from which issues a river, lies between these groups. The green banks are studded with herbs and flowers, and the dresses as well as the flesh tints are singularly rich and harmonious.

The under side of the dish is almost as rich and quite as luminous as the upper. The middle is a composition of strap and scrollwork, with four terminal female figures painted after nature, and four sets of masks and scrolls in the intervals. Two have vases, and two others stags on each side; besides these there are little goats, and pictures of swans in green and purple, flowers, leaves and coloured decoration. Round the rim is a brilliant white strapwork chain on black and gold ground.

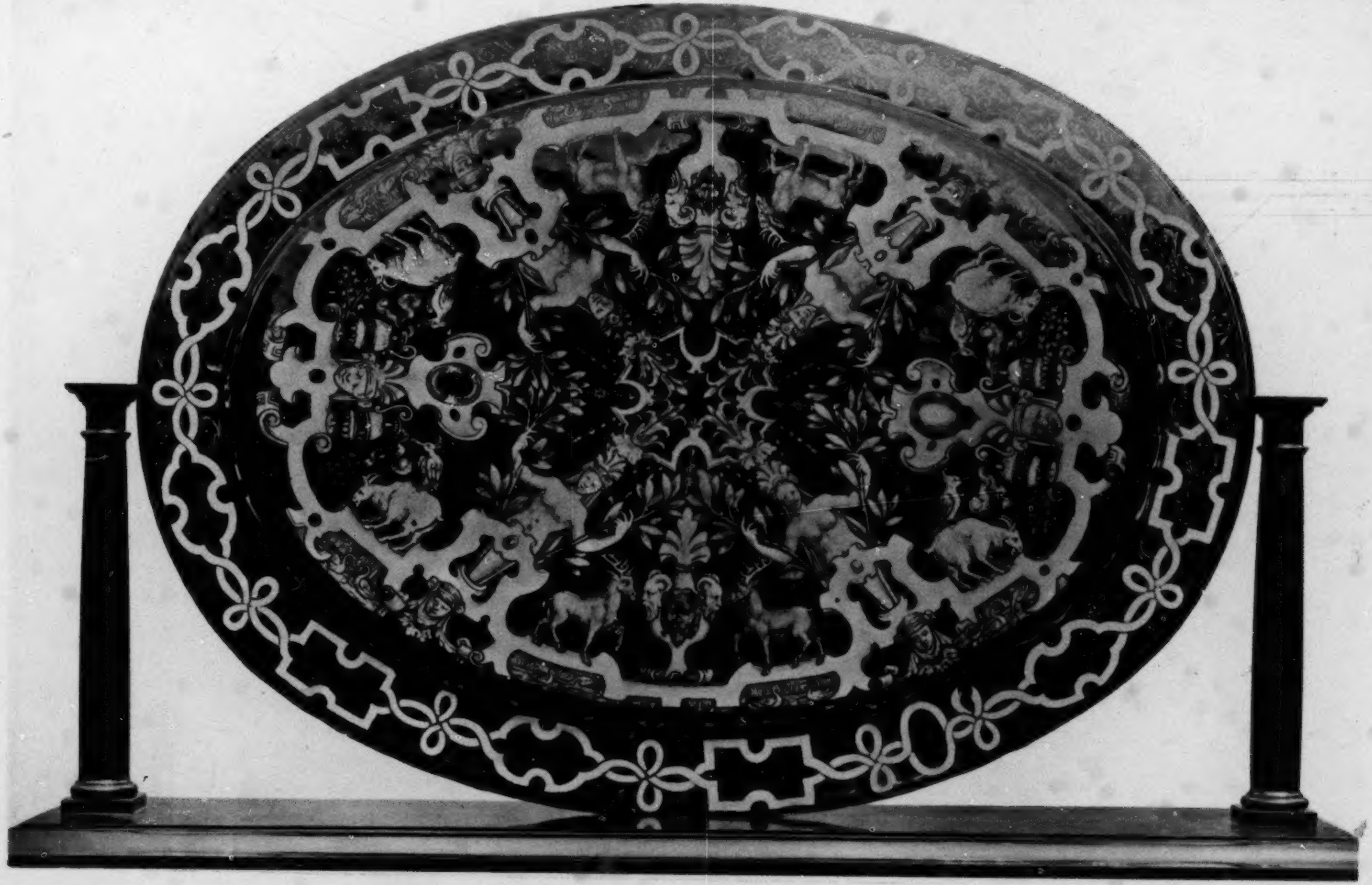
The brilliant translucent colours of the draperies have the luminous effect of jewel work. The flesh colours, which are fully painted up to nature, and the grass and sky, the black and gold borders, and the white strap compositions, combine to bring together on this piece the richness generally only found on different plates or dishes, according as the artists have worked in one manner or another. Signed, M. C. French. 16th century. Diam. 21¼ in.
See Photographs of the upper and under side. Lent by Sir Richard Wallace, Bart., M.P.

714.

CASKET: painted in grisaille, Limoges enamel, with five compositions of the birth and labours of Hercules. French. 16th century.
Lent by Mr. R. Napier.

715.

SALTCELLAR: painted in grisaille Limoges enamel, with flesh tints. On the pan is the head of a classical warrior, with a border of cartouche work. It has been damaged and restored with paint. The stand is trumpet-shaped, and is painted with a composition representing the flight and drunkenness of Lot. P. Reymond. From the Soltikoff Collection. French. 16th century. H. 4¼ in.
Lent by Mr. F. Davis.



713.

BACK OF DISH, PAINTED IN GRISAILLE AND TRANSLUCENT LIMOGES ENAMEL, WITH STRAP AND SCROLL WORK, ETC.

BY MARTIAL COURTOIS, 16TH CENTURY.

Belonging to Sir Richard Wallace, Bart., M.P.

VICTORIA AND ALBERT MUSEUM
LIBRARY

716.

Tazza: painted in grisaille Limoges enamel, with a composition representing the suicide of Cleopatra. She is nude, reclining on a couch, and holding two asps. Two attendants in the distance express dismay. A border of black and gold runs round.

The back has a bold strapwork circular composition in four curved members in grisaille. Signed under the foot, MD · PP. (Pape.) French. 16th century. Diam. 9½ in.

Lent by Sir Richard Wallace, Bart., M.P.

717.

Portrait: painted in Limoges enamel, of Henri d'Albret, father of Henry IV. of France. He is in black velvet embroidered with gold, three-quarter face to the right; with light hair, beard, and moustache, a black hat and feather.

Underneath, lettered HENRI D'ALBRET; signed, LL. French. 16th century.

Lent by Sir Richard Wallace, Bart., M.P.

718.

Painting: in grisaille Limoges enamel, after Raffaelle; a Holy Family. The tone is very full and dark. By Léonard Limousin. French. 16th century. L. 5 in.

Lent by Mr. G. Salting.

719.

Panel: one of a series, painted in Limoges enamel representing the Crucifixion. The figure of Our Lord and those of the two thieves are represented as dead. Two elders on one side, a group of the holy women, St. John and St. Joseph of Arimathea on the other.

All parts are heightened with hatchings of gold, and the borders of the dresses and the ground with jewels and flowers of translucent enamel in brilliant colours. H. 8¼ in. French. Early 16th century. *Lent by Mr. F. Davis.*

720.

Oval Dish: painted in Limoges enamel, grisaille and flesh tints; the triumph of Galatea, after Raffaelle. French. 16th century. H. 17 in.

Lent by Sir R. Wallace, Bart., M.P.

721.

Panel: one of the same series as No. 719. It represents Our Lord carrying the cross. He is in a red or dark pink tunic, and the same colour is on the walls and some other dresses. He is dragged by an executioner. The scene is a landscape with Jerusalem behind. The colouring is in the same manner as that of the last described. French. Early 16th century. H. 8¼ in. *Lent by Mr. F. Davis.*

722.

PANEL: painted in enamel, square, with an oval medallion containing the Infant Saviour and St Joseph. French. Signed, I. L(audin). 17th century. L. 5 in., W. 4 in.

Lent by Sir C. W. Dilke, Bart., M.P.

723.

TABLET SET IN A FRAME: painted in coloured Limoges enamel with a crucifixion. One small head remains in a round medallion (one of three) above. French. 16th century.

Lent by Mr. C. S. Bale.

724.

TRIPTYCH, painted in Limoges enamel grisaille, with gilding and flesh tints. It is in eight panels with one central panel in a fanciful arch tympanum. This latter represents a rood; the Blessed Virgin and St. John on either side of Our Lord, who is dead on the cross.

The other eight are expository of the Lord's Prayer, with legends below:

1. Our Lord teaching the disciples with, IHEVS . DICT . A . SES . DISCIPLES . QVANT . VOVS . PRIEREZ . NE . PARSEZ . PAS . BEAVCOP . MAIS . PRIEZ . AINSI. Matt. 6.

2. A kneeling crowd, the Eternal Father in clouds above: NOSTRE . PERE . QVI . ES . A . CIEVLY . TOY . NOM . SOIT . SAINCTIFIE .

3. The usual composition of the Pentecost. TON . ROYAVME . VIENNE . A . NOVS .

4. Our Lord bearing the cross, followed by a crowd bearing small crosses. TA . VOLVNTE . SOIT . FAICT . AINSY . EN . LA . TERRE . COMME . AV . CIEL .

5. A portico, a doctor teaching. DONNE . NOVS . AVIOVR . DHUY . NOSTRE . PAIN . COTIDIAN .

6. A prison. Our Lord therein, visiting and loosening the chains of prisoners. ET . NO . PARDONE . NOZ . OFFÊSES . AINSI . QVE . NOVS . PARDÕNÕS . A . CEVX . QVI . NOVS . ONT . OFFENSE.

7. The patriarch Job, tormented by a fiend, and his wife near him. ET . NE . NOUS . INDVIS . POINT . EN . TENTATION .

8. A death-bed. Our Lord and His Mother consoling the dying man. MAIS . DELIVRE . NOVS . DV . MALIN . AMEN.

In a black wood panelled frame, with gilt edge for each painting, which measures H. 4 in., W. 3¼ in. French. 16th century. *Lent by Mr. F. Davis.*

725.

PANEL: painted with translucent colours in Limoges enamel (one of a series), representing Our Lord falling under the cross; soldiers and attendants strike and hurry Him along. On the armour of the foremost soldier are the letters ARINR. T. P. G. St. John and the holy women issue from a gate in the walls, and trumpeters are blowing on a turret. It has been much repaired with painting. Jewels of enamel are placed on the armour and in the field. French. 16th century. H. 9½ in. *Lent by Mr. F. Davis.*

726.

TRIPTYCH: painted in Limoges translucent enamel on copper. In the middle painting is the Crucifixion, a rood with the thieves on either side, a group of the holy women, SS. John and Nicodemus on the right, and two mounted Jewish elders to the left; a scutcheon at the foot signed with the monogram G.G. of the Donatorius.

The side panels contain between them the Annunciation in gilt metal frames. H. 9 in. French. 16th century. *Lent by Mr. F. Davis.*

727.

PAINTING: on copper in enamel, with opaque colours, in a gilt metal frame, representing a Crucifixion and the towers and walls of Jerusalem in the background. 17th century. H. 10 in. *Lent by Mr. J. Durham.*

728.

CASKET: oblong, enamelled in colours on silver, with Bacchanalian procession and dancing groups (after engravings by Etienne de Laulne, 1575). On the back are monograms, probably of Marguerite de Valois, wife of Henri IV. French. By Jean Limousin. 17th century. H. 8⅞ in., L. 12¼ in., W. 6 in. No. 13.—'64, *South Kensington Museum.*

Figured in "Chromolithographs of Objects in the South Kensington Museum," etc.

729, 731.

TWO PLATES: painted in coloured Limoges translucent enamel, on metallic foils, representing subjects from the history of Joseph; viz., his coat shown to Jacob, and his severity to his brethren; a border of arabesques; the reverses bear arabesques, masks, strap-work, &c. French, Limoges. By Jean Courtois. From the Soulages Collection. Diam. 8 in. Nos. 8424, 8425.—'63, *South Kensington Museum.*

Compare two plates with the same story in the Marlborough Collection, 522-524.

730.

HUNTING HORN: Limoges enamel, formed of four segments of enamel joined with bands of silver, to two of which are attached silver rings. Each segment is painted on one side in colours, on the other in grisaille. On the first segment on the coloured side is a composition of the legend of St. Hubert kneeling before the stag. The second is the representation of a stag hunt. The third, of a boar hunt. The fourth, of a hare hunt.

The first division on the grisaille side is ornamented with arabesques, surrounding a circular medallion painted with the subject of David and Goliath. The second, David playing on the harp. The third, a head of Cleopatra. The fourth, a head of a Roman emperor. Upon small cartouches on this side are the signature of the artist, "Leonardus Lemovicus," and the date, 1538.

This was one of the most important objects in Horace Walpole's collection at Strawberry Hill. A tradition has always obtained that it was made for Francis I. of France. L. 21 in.; diam. at mouth 3 in. *Lent by Mr. Magniac.*

732.

OVAL DISH: Limoges enamel. Painted in colours and grisaille.

The centre subject, from the Apocalypse xvii., represents the seven-headed Dragon, before whom kneel a crowd of kings, soldiers, and ecclesiastics. The rim is painted with a border of masques, recumbent nude figures, satyrs and arabesques. The back is decorated with masks, strap work, and arabesques in the most brilliant colours, heightened by contrast with medallions in grisaille. Signed M. C. on the front, no doubt Martial Courtois. About 1570. L. 21¼ in., W. 15¼ in. *Lent by Mr. Magniac.*

733.

INKSTAND: Limoges painted enamel; a circular bowl or saucer, in which is fixed a receptacle for ink; decorated with coloured arabesques on a white opaque ground. French. Ascribed to Léonard Limousin. 16th century. From the Soulages Collection. Diam. 8⅜ in. No. 8423.—'63, *South Kensington Museum.*

734.

PANEL: painted in coloured Limoges enamel on white ground. A subject from the story of Cupid and Psyche. French. (By L. Limousin.) About 1540. 9 in. by 6 in.
No. 1629.—'56, *South Kensington Museum.*

735.

MINIATURE: painted in coloured Limoges enamel. Portrait of Charles Tiercelin, Chancellor of France, by Léonard Limousin. French. 16th century. From the Soulages Collection. H. 7¼ in., W. 5⅝ in. No. 8415.—'63, *South Kensington Museum.*

736.

PANEL: painted in coloured Limoges enamel, with subject of the Adoration of the Shepherds; behind the Virgin are four angels playing various instruments. French. 16th century. 10 in. by 8¼ in. No. 7233.—'60, *South Kensington Museum.*

737.

PANEL: painted in coloured Limoges enamel, transparent colours on *paillon* or metallic foil; the Crucifixion. French. Signed L. L. 1539. 8½ in. by 6½ in.
No. 2037.—'55, *South Kensington Museum.*

738.

PANEL: painted in coloured Limoges enamel on white ground. A subject from the story of Cupid and Psyche. French. (By L. Limousin.) 16th century. 9 in. by 6 in.
No. 1630.—'56, *South Kensington Museum.*

739.

Bowl of a Tazza : painted in coloured Limoges enamel; the Rape of Helen, on a white ground, in the manner of Léonard Limousin. French. Later half of 16th century. Diam. 8¼ in. No. 4042.—'56, *South Kensington Museum.*

740.

Border : in four pieces, painted in blue grisaille enamel; made to go round a portrait. Limoges. 16th century. No. 545.—'53, *South Kensington Museum.*

741.

Medallion : Limoges enamel, elliptic. Banquet of the gods. By L. Limousin. French. 16th century. From the Bernal Collection. H. 10¼ in., L. 13½ in. No. 2048.—'55, *South Kensington Museum.*

742.

Dish : painted in grisaille, Limoges enamel, with the mythology of Ganymede, Phaeton, Venus, and the Muses; a warrior's head on a purple ground at the back. French. Late 16th century. Diam. 13½ in. No. 477.—73, *South Kensington Museum.*

743.

Tablet : painted in coloured Limoges enamel, on metallic foils, octagonal. Two female deities, with a border in compartments painted with tritons and various minute devices. French, Limoges. Late 16th century. By Léonard Limousin the younger. From the Soulages Collection. H. 3¼ in., W. 2½ in. No. 8421.—'63, *South Kensington Museum.*

744.

Ewer : painted in brilliant translucent colours of Limoges enamel. The paintings are divided by a band round the widest circumference of the body.

The upper design is the triumph of Ceres, who is preceded by Apollo playing the lyre and drawn by birds in her car; attendants hold various attributes.

The whole is painted in brilliant colours on an emerald field, with trees and landscape incidents.

The lower composition represents the summer noon, and figures of men, women, and flocks resting at a fountain in a forest; masks on the stem; a black handle sown with gilt spots and stars. It has been set in ormolu. French. S. Court. 16th century. This matches with No. 745. *Lent by the Earl of Warwick.*

745.

Dish : elliptic, painted in translucent enamels with brilliant colours, and set in a gilt bronze edge moulding. The painting on the dish represents the Conversion of S. Paul.

The composition of figures represents a number of horsemen. The Saint is represented on the ground, gazing on the vision of the Saviour, who is supported by flying angels, and in a glory of clouds and flames of fire. A border of black and gold runs round the composition. Four medallions are painted on the rim; one represents Juno, another Plenty, two others are mythical personages: the mounts, with a border of terminal figures, centaurs. It is signed SVSANNE COURT.

The blue, red, and green colours of this piece are exceptionally luminous and rich, and gold is spotted over the colours, and stippled to give high lights to the drawing. The terminal heads, shoulders, and torso figures are coloured after nature, and add light and brilliancy to the decoration.

Underneath is a bold cartouche of masks, arabesques, and strapwork in grisaille, the faces tinted flesh colour. The ground is black, with gold scroll ornaments. French. 16th century. L. 22 in. *Lent by the Earl of Warwick.*

746.

EWER: painted in translucent Limoges enamel. Round the lower half of the body is a composition representing the Israelites crossing the Red Sea; round the upper half are the Israelites gathering manna in the wilderness, with landscape, tents, and the Patriarch Moses: round the neck and stem are figures of sacrificial animals, birds, flowers, and arabesques. The handle is painted in black and gold.

The colouring has the rich jewelled brilliancy of the Courtois paintings. French. 16th century. *Lent by the Earl of Warwick.*

747 to 758.

SET OF PLATES: painted in grisaille and translucent colours in Limoges enamel, representing the twelve months of the year. Each has a border painted round the rim, and one of the zodiacal figures on a cartouche underneath. The figures are in classic dresses, but the general incidents are taken from the out-door life of the artist's own day. The flesh colours are tinted. By Martial Courteys. Diam. 8 in.

Lent by the Earl of Warwick.

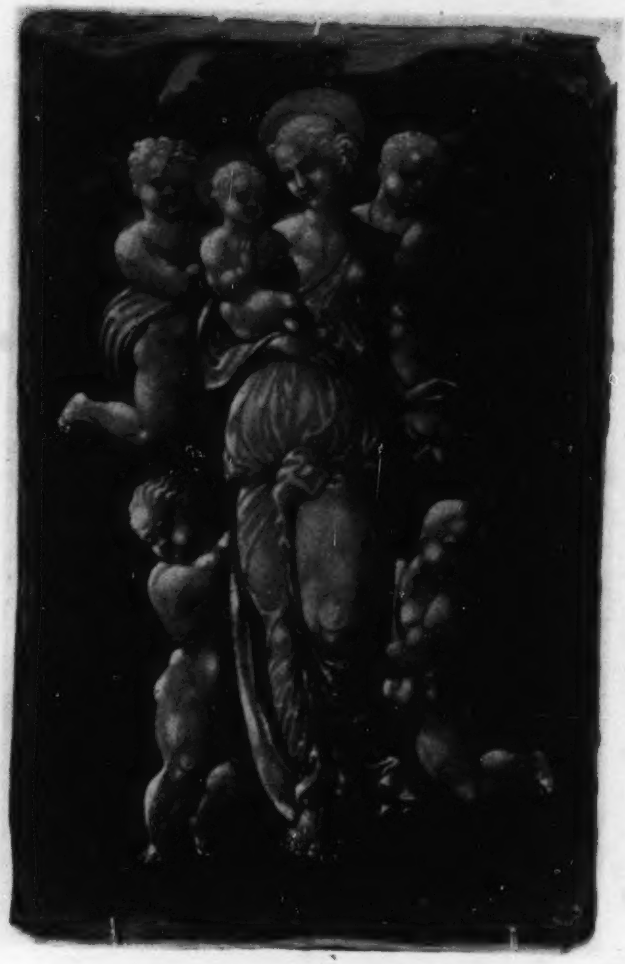
JANVIER. An old man and a young woman at supper before a fire, attendants standing round. A border of two figures representing winter, with attributes and cartouche work. The zodiacal sign Aquarius.

FEVRIER. An old man and woman warming themselves at a fire, and an attendant bringing logs of wood. Shell-fish, fire, fish spears, &c., round the rim, and the sign Pisces underneath. Signed M. C.

MARS. Men binding fagots and pruning trees in a landscape, a battle and a camp in the distance. Border of the attributes of Mars and the sign Aries on a cartouche underneath. Signed M. C.

AVRIL. Hunters and hounds chasing a stag in a landscape, with trees and a house. Round the rim are the attributes of hunting. Signed M.C. The sign Taurus on the back.

MAY. A garden with fountains and buildings; ladies reading and weaving chains



759.

MADONNA AND THE INFANT SAVIOUR,

PAINTED IN GRISAILLE LIMOGES ENAMEL.

AFTER RAFFAELLE. 16TH CENTURY.

Belonging to the Earl of Warwick.

VICTORIA AND ALBERT MUSEUM
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of flowers, and men playing music and singing. A border of the attributes of music. Underneath, the Gemini in a cartouche. Signed M.C.

IVIN. A farm-yard, and women shearing sheep; a distant landscape. Attributes of summer round the rim, and the sign Cancer underneath. Signed M.C.

IVILLET. Mowers and haymakers in a landscape, with trees, water, and a farmhouse. A border of the attributes of summer round the rim, and the sign Leo on the back. Signed M.C.

AOVST. Reapers cutting corn and binding it in sheaves in a landscape. Round the rim are the attributes of summer, and the monogram M.C. On the back, the sign Capricornus.

SEPTEMBRE. A landscape and husbandmen ploughing and sowing. Border of fruits on the rim, and the sign Libra underneath. Signed M.C.

OCTOBRE. Vine dressers treading grapes in a press, and others drinking; a yard and outbuildings. The attributes of Bacchus round the rim, and the sign Scorpio underneath. Signed M.C.

NOVEMBRE. A forest, and a rustic beating oak trees for acorns, hogs eating them: a woman asleep on the ground. Border of leaves, skulls, axes, &c., and the sign Sagittarius. Signed M.C.

DECEMBRE. An inn yard with a signboard, a crescent and the words A BON LOG. Servants lighting a fire to singe pigs' carcases; a border of sausages and pigs' fry. On a cartouche underneath the sign Capricornus. Signed M.C.

759.

PAINTING: in Limoges enamel, grisaille, with flesh tints representing the Madonna and the Holy Child borne up by angel children. She is lightly draped in a thin classical peplum gathered at the waist, over which the upper sinus flows, and similarly over the hips, where the folds are very beautifully composed. Two angels uphold the arms and two the lower limbs. It is taken from an engraving after Raffaelle, but the children can hardly be attributed to the designs of that master. L. 5 in. French. 16th century.

See Photograph. *Lent by the Earl of Warwick.*

760.

DISH: a fragment, painted with a circular composition in grisaille Limoges enamel, representing a cavalry action, and Scipio Africanus and his father. Foliage in gold and coloured birds are painted underneath. The stem, foot, and central ornament of the dish are wanting. French. Signed P. NOVALHER ESMAILLEVR. 17th century. Diam. 8¼ in.

Lent by the Earl of Warwick.

761.

TAZZA: painted in grisaille Limoges enamel with flesh tints. The bottom of the dish represents the toilet of Psyche, from one of the engravings after Raffaelle of a series of Cupid and Psyche.

Rich gold border round and scroll and strapwork outside with arabesques and foliage. W. 9¼ in. French. 16th century. *Lent by the Earl of Warwick.*

762.

DISH: round, painted in grisaille Limoges enamel with flesh tints. The middle has a representation of Psyche, a suppliant half-draped before the goddess Juno, who receives her in the porch of her temple; a border of arabesques and children round the rim, and a cross-shaped strapwork composition, with heads of cupids, and an arabesque border underneath. One of the same series of subjects as those painted on Nos. 774, &c. French. 16th century. Diam. 9 in. *Lent by the Earl of Warwick.*

763.

TAZZA: painted in Limoges enamel, grisaille with pale flesh tints. Inside is the fable of Actæon and Diana. She is bathing with her nymphs in a marble basin from which water issues through a lion's mouth: cartouche and strapwork with masks and garlands on the back. A shield below bears:—barry of six, counterchanged in pale, argent and azure. French. 16th century. Diam. 7¼ in. *Lent by the Earl of Warwick.*

764, 765.

CANDLESTICKS: a pair, painted in translucent Limoges enamel. The bases are convex, painted with black and gold scroll lines. Round the outer circumference are eight bossed medallions in which are painted eight of the labours of Hercules.

The stem contracts above this base and expands again in a wide flattish collar painted with a composition of marine monsters. Above this is a vase-shaped nozzle, painted with terminal figures, bunches of fruit and flowers, &c. French. 16th century. Diam. of base, 7¼ in. *Lent by the Earl of Warwick.*

766.

EWER: painted in Limoges enamel grisaille and flesh tints. Round the middle of the body runs a composition representing the combat between Hector and Achilles, and the Greeks and Trojans before Troy.

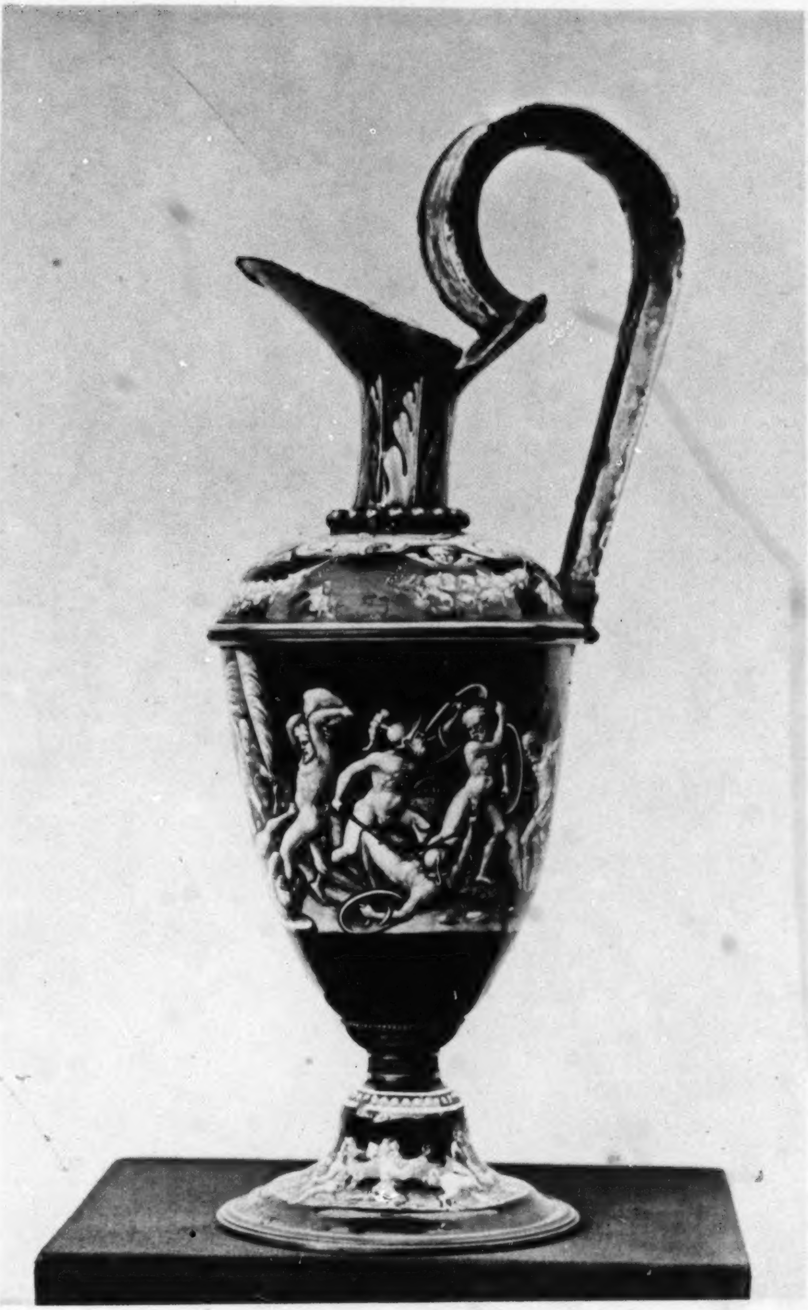
Wreaths and leafwork on the shoulder and neck, and a handle, of which the outer side is in white and gold, and has been replaced with a plate and rim of ormolu. On the foot are figures of boys running and riding. French. 16th century.

See Photograph. *Lent by the Earl of Warwick.*

767.

DISH: elliptic, painted in grisaille Limoges enamel. In the bottom a composition illustrates various mythological legends. Pan or a shepherd playing pipes to the flocks and herds. Europa reclining on the bull in the foreground offers him a crown of bay leaves. With her are three nymphs, and in the distance she is seen crossing the Bosphorus. Neptune in a marine car, ships, buildings and the sea beyond. A border of gold scroll-work on black runs round the centre composition, and a row of monsters with two medallions containing classic heads round the rim.

Underneath is a bold cartouche in grisaille with flesh tints. Signed I. C. (Jean Court). French. 16th century. L. 21 in. *Lent by the Earl of Warwick.*



700.

EWER, PAINTED IN GRISAILLE LIMOGES ENAMEL.

16TH CENTURY.

Belonging to the Earl of Warwick.

VICTORIA AND ALBERT MUSEUM
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768.

EWER: painted in grisaille and flesh tints of Limoges enamel. Round the body are compositions representing the flight of Lot and his daughters; the destruction of the Cities of the Plain, and the drunkenness of Lot. Above this, on the shoulder, runs a procession of children masked, and playing musical instruments.

The neck and handle are painted with leafwork and fret borders. Signed I. C. H. 11 in. French. 16th century. It corresponds with No. 767.

Lent by the Earl of Warwick.

769.

TAZZA AND COVER: painted in grisaille, with blue and green borders and flesh tint; Limoges enamel.

On the outside is the deluge and the destruction of the human race, partly taken from the painting of Raffaelle in the Vatican. The drawing and modelling are executed to a high point of finish. Signed C. The inside is a bold strap composition, the bands being, however, rounded like wooden bars rather than straps.

The destruction of Pharaoh in the Red Sea is painted on the cover. Diam. 6¼ in. French. 16th century. *Lent by the Earl of Warwick.*

770.

TAZZA AND COVER: painted in grisaille and flesh tints of Limoges enamel. In the inside are six oval medallions of the Cæsars, viz.: 3. IMP. CAES. DIVI AUGUSTUS. 2. IMP. CAESAR D. F. 1. IMP. CAES. DIVO IVLIO. Number gone, IMP. CAES. GALBA. 6. IMP. CAES. VESPASIAN. 7. IMP. OTHO CAESAR. The figure 2 is reversed, and the 4 or 5 is wanting.

Outside is a rich border of strapwork: grotesque figures and arabesque on the foot.

The cover contains six more medallions, viz.: 4. IMP. CLAVDIVS CAESAR. 5. IMP. NERO. CLAVD. CAESAR. 8. IMP. VITELLIVS GERMAN. CAES. 10. IMP. VESPASIANVS CAESAR. 11. IMP. DOMITIAN. CAESAR. 12. IMP. CAES. NERVAE TRAIANO: with a laurel border tinted green: a procession of tritons and nereids in a sea on the cover, and cupids flying overhead. French. 16th century. Diam. 6¼ in. *Lent by the Earl of Warwick,*

771.

SALTCELLAR: painted in grisaille and flesh tints on a black ground in Limoges enamel. Round the foot is a band or procession of children playing. Round the bowl are monsters, masks, and strapwork, and the dish is black with gilt spots and flowers. French. 16th century. *Lent by the Earl of Warwick.*

772.

TAZZA: painted in grisaille with flesh tints, Limoges enamel. Inside is represented the proclamation of the kingship of Solomon, inscribed SALOMON. In the background is a tent, and David is seen in bed giving his blessing to the new king, and in another part Nathan addressing Bathsheba; buildings and landscape beyond. It is signed P. R.

Under the bowl is a bold cartouche composition with masks and fruits. W. 10 in. French. 16th century. *Lent by the Earl of Warwick.*

773.

Tazza and Cover: painted in Limoges enamel, in grisaille with pale flesh tints, representing Bacchanalian orgies, and with four heads in medallions inside the cover.

Inside the dish a number of figures point to a nude Bacchante, over whom a flying Cupid pours wine. Buildings and trees on either side. A broad border of arabesque work, gilt, surrounds this composition.

Outside the cover is a procession of Bacchus on a car, with Silenus, satyrs, bacchanal and panthers. Inside, four oval medallions contain four heads. French: by Pierre Reymond. 16th century. W. 7 in. *Lent by the Earl of Warwick.*

774.

Pictures: painted in grisaille in Limoges enamel, with slight flesh tinting and gilding. They form part of a series taken from the engravings made after the designs of Raffaelle to illustrate the fable of Cupid and Psyche. They are not the series painted in the Farnesina in Rome, and are probably compositions only parts of which were designed by Raffaelle. See Passavant, ii. 582.

The paintings here exhibited are only four in number; they seem to have been traced off from the engravings, the dimensions of which they follow. Under each are eight lines illustrative of the subject. They are by Léonard Limousin. L. 12¼ in.

Lent by the Earl of Warwick.

The paintings are set in their old enamelled frames partly carved and partly painted, with gold scroll-work on a blue ground. The first is signed L. L.

Venus showing Psyche, who is worshipped as a goddess, to Cupid, that he may avenge her honour. Underneath are the lines—

D' un re & d' una Regina tre Donzelle
Nacquero gia di gran bellezza ornate
Ma le due prim (anco che fusser belle)
Pur come mortal done eran lodate.
La piu gioven si vaga per le stelle
Che l' adoran pervener le brigate.
Laqual sdegnata lei mostra ad Amore
Per che facci vendetta del suo honore.

775.

Psyche discovers Cupid in her bed instead of a serpent. He flies out of the window, and Psyche catches one of his feet. Below are the lines—

Vedila qui col ferro e 'l lume ardente
Sopra il bel fanciullin di citherea
Il qual trovando in luogo di serpente
Pentita lascia quel, che far volea,

Piagasi un dito con nustral pungente
E a mirar, torna il figlio de la dea.
Che poi, che 'l cocente oglio lor isuiglia
Fugge volando, et ella a un pie s' appoggia.

776.

Cupid and Psyche at supper. Signed L. L. Underneath are the lines—

Indi a poco levata & rivestita
Al bel tondo a tre piei s' asside a cena
E di varie vivande ben servita
Ma per nullo veder sel crede appena
Amor l' e intorno, che nel cor ferita
Dal di per lei, che a lei credea dar pena.
& altre il suon di musico istrumento
Un e di piu voci un grato & bel concento.

777.

Venus makes her complaint to Jove, and obtains the help of Mercury from him. Below are the lines—

Con le columbe al ciel Vener corregia
Chiede a Giove Mercurio e impetra quello
Poi prega lui che Psiche bandir deggia
La fugitiva & pargeli 'l libello
Ei la bandisce ovunque il giorno albeggia
Ne luogo lascia villa nè castello.
Promettendo a chiunque insegna quella
Che setti baci haura da Vener bella.

778.

Medallion Painting: in Limoges grisaille and coloured enamel. An equestrian figure, the upper part of the body in plate armour, a sleeved gown over; girt with a scimitar and holding a mace, on a horse with deep housings, with gilded ornament and blue border, the imperial eagle over all.

Inscribed IMP. GALBA. French. 16th century. Diam. 8½ in. Compare Nos. 570, 780, and others. *Lent by the Earl of Warwick.*

779.

Round Dish: painted in grisaille Limoges enamel with flesh tints, of the feast of the gods in the marriage of Cupid and Psyche. This composition follows that of Raphael in the Farnesina series. French. 16th century. *Lent by the Earl of Warwick.*

780.

MEDALLION PAINTING: in Limoges grisaille and coloured enamel. An equestrian figure representing the Emperor Otho in a skirted coat and loose-sleeved gown, through which the arms come; girt with a scimitar, crowned with bay leaves and bearing a gilt axe. The horse in long fringed housings and decorated bridle and headstall. On a field coloured green with gilt flowers; the housings of the horse are heightened with colour.

Inscribed, IMP. OCTO. French. 16th century. Diam. 8½ in.

Lent by the Earl of Warwick.

781.

DISH, circular: painted in blue and white grisaille Limoges enamel. The inside has a large composition representing the Israelites gathering manna in the desert. Underneath is a large cartouche frame supported by cupids trumpeting, containing a female bust boldly drawn, and lettered IVNE.

Round the rim is a border of arabesques and medallions in blue with gilt figures: 1. Moses judging; 2. Receiving the law; 3. Showing the tables; 4. Joshua armed. Diam. 16¼ in. French. 16th century. *Lent by the Earl of Warwick.*

782.

THREE PANELS: part of a triptych, mounted on inlaid ebony wood work. The two sides represent the Blessed Virgin and St. Laurence. She holds a candle, he his own emblem. The central panel is divided by two arches, with boys on the brackets on which they rest. The right half contains SS. Margaret and Nicholas, with invocations on the draperies; the left, the soul of the Magdalen carried by angels to Paradise; below, on an engraved plate, the date 1587 and the inscription IN NOMINE DOMINI. PAVLVS SIXTVS. TRAVTHSON BARO. By Penicaud. French. Early 16th century.

Lent by Mr. J. H. Hawkins.

◆

EARLY FRENCH, GERMAN, AND ANTIQUE ROMAN ENAMELS.

792.

RELIQUARY OR CHASSE: champlevé enamel on copper. In the form of a shrine, with ridged roof; on either side of the roof are five figures of saints in low relief. French, Limoges. 13th century. From the Soltikoff Collection. H. 8¼ in., L. 8¼ in., W. 3¼ in.

No. 7945.—'62, *South Kensington Museum.*

793.

RELIQUARY: enamelled on silver; St. John the Baptist, with St. George in relief on the back. French. 13th century. No. 217.—'74, *South Kensington Museum.*

794.

LEAF OF A DIPTYCH; enamelled with subjects from the history of the Blessed Virgin. French. 13th century. No. 216.—'74, *South Kensington Museum.*

795.

COVERED CUP: silver gilt, the cover conical with a finial of Gothic foliage; the foot made of openwork in architectonic mouldings, which is repeated round the cover. The bowl has three transparent windows made into lights and tracery, formed by fine gold bands, and the spaces filled in with translucent enamels, by the process known as "émail de plique à jour." The cover is ornamented in a similar manner, and a circular medallion of flowers and scrolls in brilliant colours is at the bottom of the cup. The metal surface throughout is engraved with a running pattern of birds and foliage of the most delicate execution. There is no other piece of this beautiful workmanship in the Exhibition. It is engraved in Shaw's "Decorative Art of the Middle Ages." Burgundian or Flemish (?) Early 15th century. Total H. 7 in., diam. of cover, 4 in.

No. 403.—'72, *South Kensington Museum.*

9

796.

Chasse or Reliquary: sarcophagus-shaped, with gabled roof. On one front is represented the martyrdom of St. Thomas of Canterbury, an altar and four armed figures besides the saint. Above is his entombment and standing figures on the ends representing SS. Peter and Paul.

The general field is covered with quatrefoils of various colours in rings of blue. H. 6 in., L. 7¼ in. French, Limoges. 13th century. *Lent by the Society of Antiquaries.*

797.

Diptych: silver gilt, with small figures on enamelled ground of bright translucent colours. The figures represent the Crucifixion, Coronation of the Blessed Virgin, and other subjects. French. 14th century. No. 213.—'74, *South Kensington Museum.*

798.

Diptych: silver, with small figures representing the Annunciation and other subjects, the ground laid in translucent enamel. French. 13th century.
No. 212.—'74, *South Kensington Museum.*

799.

Chasse: of Byzantine character, gilt metal, decorated with champlevé enamel on the gabled ends. There are two arches on the ends, and three medallions quatrefoil on one side, round on the other, and three to correspond on each slope of the roof. Two figures of apostles in full relief are fastened on each end: on the front is a figure of the Crucified, with SS. Mary and John right and left. The roof medallions contain Our Lord in majesty and standing figures with candlesticks either side. On the back are three apostles in the lower, and three angels in the upper medallions. Gems and crystals are set on the surface in the intervals. Limoges. 13th century. L. 16 in., H. 9¼ in.
Lent by Mr. A. J. B. Beresford-Hope, M.P.

800.

Triptych: silver, with fourteen compositions representing scenes from the lives of Our Lord and the Blessed Virgin. A beautiful example. French. 14th century. H. 3 in., W. 5 in. No. 48.—'67, *South Kensington Museum.*

801.

Ciborium: a figure of the Mystic Dove in gilt metal and champlevé enamel, standing in a round dish, with eight small hollow turrets for candles at intervals round the border. A round stand is under the feet; the wings and tail only are enamelled; the back opens with a hinge. Two holes are pierced in the dish under the dove, and the top and bottom of the border round the dish are also pierced for suspensory chains and a veil. From the Soltikoff Collection. Diam. 9¼ in. German. 13th century.
Lent by Mr. T. M. Whitehead.

802.

PYX: bronze gilt and inlaid with champlevé enamel in circles and foliations. On the conical cover are three armorial shields, viz.: 1. Bendy of six, gules and vert; 2. or, four pommes; 3. or, a plate between 3 crescents, gules. Limoges. 12th century. H. 4½ in., W. 2¼ in. *Lent by the Rev. J. C. Jackson.*

803.

PYX: champlevé enamel on copper. Cylindric. French, Limoges. 13th century. From the Bandinel Collection. H. 4¼ in., diam. 2¼ in.
No. 559.—'53, *South Kensington Museum.*

804.

PYX: champlevé enamel on gilt copper. Cylindric, with low domed cover, on which are dragons within circles; round the drum are twelve saints under canopies, on alternate red and blue grounds. French, Limoges. 14th century. H. 4 in., diam. 3½ in.
No. 183.—'66, *South Kensington Museum.*

805.

PYX: champlevé enamel on gilt copper. Cylindric, with low domed cover, on which are butterflies and dragons within circles; round the drum are twelve saints beneath canopies, upon grounds alternately blue and red, diapered with gilt stars. French, Limoges. 14th century. H. 4 in., diam. 4 in. No. 182.—'66, *South Kensington Museum.*

806.

PYX: copper gilt, and enamelled with white and pale and deep blue. Limoges.
Lent by Mr. W. Edkins.

807.

PYX: a fragment. Gilt metal and champlevé enamel, with scrolls and shields bearing:—barry, argent and vert. Limoges. 12th century. H. 4½ in., W. 3½ in.
Lent by the Rev. J. C. Jackson.

808.

DIPTYCH: silver, with figures of saints in silver; a background of blue translucent enamel. French. 13th century. No. 214.—'74, *South Kensington Museum.*

809.

DIPTYCH: silver, with translucent enamel, representing the Nativity and the Resurrection. French. 13th century. No. 215.—'74, *South Kensington Museum.*

810.

Pyx: champlevé enamel on gilt copper. Cylindric, with flat cover, on which is an armorial shield in its proper colours; round the drum a scroll pattern encloses medallions with the emblems of the Evangelists. French. Limoges. About 1300. H. 3½ in., diam. 3½ in. No. 184.—'66, *South Kensington Museum.*

811.

Pyx: champlevé enamel on copper gilt. Cylindric; with conical lid. Dark blue and turquoise ground; with figures of angels. From the Marryat Collection. French, Limoges. 13th century. H. 3 in., diam. 2½ in. No. 21.—'67, *South Kensington Museum.*

812.

Pax: Limoges champlevé enamel, in frame of gilt metal, showing on a blue ground a representation of the Holy Trinity. On either side is an armorial shield. French. 14th century. H. 6 in., W. 3 in. No. 1148.—'64, *South Kensington Museum.*

813.

Stand or Foot of a Vase: champlevé enamel on copper in concentric circles of small patterns. Merovingian. H. $2\frac{3}{16}$ in., diam. $4\frac{15}{16}$ in. No. 393.—'72, *South Kensington Museum.*

814.

Candlestick (Pricket): Limoges champlevé enamel. French. 13th or 14th century. H. 8 in., diam. 5 in. No. 1589.—'55, *South Kensington Museum.*

815.

Nineteen Small Pieces of Enamel: brilliantly coloured, in translucent enamel. From their various shapes, some curved, they seem to have come from a casket or vessel of ecclesiastical use, in which they have been set. French. Late 13th or 14th century.
No. 229.—'74, *South Kensington Museum.*

816.

Pastoral Staff: gilt metal, enamelled. In the volute are the Virgin and Infant Saviour, with a kneeling figure of a monk. On the knob are six busts of saints. Italian. 14th century. From the Soltikoff Collection. L. 12½ in., W. 5 in.
No. 7951.—'62, *South Kensington Museum.*

817.

Dish: for washing the hands; on the bowl and margin are medallions, with knights and ladies, in champlevé enamel. French, Limoges. 12th century. *Lent by Mr. R. Napier.*

818.

TABLET: Limoges champlevé enamel on copper. Figure of Christ, with cruciform nimbus round the head, seated, and in the act of benediction, and enclosed in an aureole. At the corners are the symbols of the Evangelists. French. 13th century. L. 8⅞ in., W. 4½ in.
No. 34.—'70, *South Kensington Museum.*

819.

DISH: Limoges champlevé enamel on copper; in the centre is a medallion with a shield bearing a double eagle, surrounded by other shields of arms and scroll ornament. French. 13th century. Diam. 8⅞ in.
No. 1430.—'70, *South Kensington Museum.*

820.

BOOK COVER: Limoges champlevé enamel, with a Christ and the evangelical symbols in the middle. French. 13th century. L. 12⅛ in., W. 7⅛ in.
No. 2441.—'56, *South Kensington Museum.*

821.

BOWL: Limoges champlevé enamel; in the centre is a triangular shield of arms, surrounded by five circular or lunette-shaped compartments in the border, each containing a seated figure of a king. French. 13th century. Diam. 8⅞ in.
No. 6983.—'60, *South Kensington Museum.*

822.

PASTORAL STAFF: gilt metal, partly encrusted with translucent enamel on silver, and set with gems. In the volute is a group in gilt metal of the Virgin and infant Saviour, with a kneeling figure of a bishop, below is an angel; the knop is of tabernacle work, with enamelled figures of the Virgin, three kings, and saints. German. Dated 1351. From the Soltikoff Collection. L. 1 ft. 8¼ in., W. 6 in. No. 7570.—'62, *South Kensington Museum.*

823.

TABLET: silver, with a half-figure of St. Paul in translucent enamel. French. 14th century. H. 2¼ in.
No. 4508.—'58, *South Kensington Museum.*

824.

PANEL: Limoges champlevé enamel, from the side of a chasse or reliquary; with a composition representing the martyrdom of St. Thomas of Canterbury. French. About 1200. H. 3¼ in., L. 5¼ in.
No. 4041.—'56, *South Kensington Museum.*

825.

PASTORAL STAFF: gilt metal and enamel; the volute is in the form of a serpent, enclosing a composition of the coronation of the Blessed Virgin. French, Limoges. 13th century.
No. 288.—'74, *South Kensington Museum.*

826.

TABLET: of silver, with a figure laid on in translucent enamel, representing Our Blessed Lord suckled by His mother. A piece of remarkable richness and delicacy, both of colour and execution. French. 14th century. No. 224.—'74, *South Kensington Museum.*

827.

BOWL: Limoges champlevé enamel, in the centre a medallion with an equestrian figure holding a hawk; four lunette-shaped compartments in the border with hunting subjects. French. 13th century. Diam. 9 in. No. 6972.—'60, *South Kensington Museum.*

828.

BADGE OR ESCUTCHEON: Limoges champlevé enamel, round; a shield with a lion rampant. French. 13th century. Diam. 4 in. No. 1587.—'55, *South Kensington Museum.*

829.

BADGE OR ESCUTCHEON: Limoges champlevé enamel, round, with a shield of arms, surrounded by an open-work lizard border. French. 13th century. Diam. 4 in.
No. 1586.—'55, *South Kensington Museum.*

830.

BOWL: copper, with two figures in the middle and grotesque animals round; in Limoges champlevé enamel. For use, similar to that of No. 817. French. 13th century. Diam. 8½ in.
No. 6959.—'60, *South Kensington Museum.*

831.

BADGE: with loop for suspension; copper with Limoges champlevé enamel. A knight with a hawk and a lady. French. 14th century. Diam. 3¼ in.
No. 6993.—'60, *South Kensington Museum.*

832.

PASTORAL STAFF: gilt metal; the crook, knop and socket ornamented with lizards and serpent in enamel; in the volute a group of the Annunciation. French, Limoges. 13th century. L., including shaft, 6 ft., W. of volute, 5 in.
No. 195.—'69, *South Kensington Museum.*

833.

CHANDELIER: for suspension, with eight branches of chiselled metal work, gilt. The ground is of blue painted enamel spotted with white and having delicate reliefs between the branches of gilt metal. German or French. 18th century. W. 19 in.
Lent by the Earl of Mount Charles.

840.

PASTORAL STAFF: in gilt metal and Limoges champlevé enamel, with the well-known leaf flower in the volute, openwork ornament on the boss and lozenge-shaped divisions with dragons in coloured enamel on the socket. French. Found in a tomb at the Abbey of Foigny. 13th century. H. 11 in., W. 4 in. *Lent by Mr. Magniac.*

844.

KNOB OR FINIAL: gilt metal, spherical; enriched with six oval bosses or medallions of champlevé enamel. German. 13th century. One of the finials from the roof or ridge of a large chasse or reliquary. H. 6¼ in., diam. 4 in.
No. 4525.—'58, *South Kensington Museum.*

845.

CASKET OR PENDENT LOCKET: book-shaped, of silver, with crested edge and enamelled on one side with a knight and a lady, on the other the same knight fighting. French. 13th century. L. 2 in. No. 218.—'74, *South Kensington Museum.*

846.

TRIPTYCH: silver gilt, with three panels of translucent champlevé enamel. French or German. About 1370. H. 7¼ in., W. 5¼ in.
No. 4684.—'59, *South Kensington Museum.*

847.

MEDALLION: painted in enamel with two portraits, a man and a woman, and a *memento mori* head between them. French or German. 15th century. Diam. 2 in.
No. 219.—'74, *South Kensington Museum.*

848.

MORSE: round, of silver-gilt with a rim of leaves and pearls and an elaborate architectural shrine, under which are tiny figures representing the Adoration of the Magi on a blue enamelled ground. The base is a field of green enamel with trees, hares and birds, and in the middle the home of Nazareth. A remarkable example of fine architectural design in goldsmiths' work. French. 14th century. Diam. 5 in.
No. 394.—'72, *South Kensington Museum.*

849.

BOSS: gilt metal, circular, with design of a man subduing a grotesque winged animal; pierced in open work, encircled with blue and green champlevé enamel. German. 12th or 13th century. Diam. 3¼ in. No. 4308.—'57, *South Kensington Museum.*

850.

Beaker: enamelled on silver. The whole outer surface is pale blue, covered with tiny figures of gentlemen, ladies, doves, &c., in the manner of Callot. The figures stand out in relief in silver; the landscapes and other ornaments are coloured. A figure is painted under the bottom, and on it is the signature C. F. Laurentz, fecit. German. 17th century. H. 4¼ in., W. 3¼ in. *Lent by Mr. A. J. B. Beresford-Hope, M.A.*

851.

Medallion Plaque: champlevé enamel on bronze, representing a fawn amidst foliage. German. 12th or 13th century. Diam. 1¾ in.
No. 8992.—'63, *South Kensington Museum.*

852.

Ring: chased and enamelled; set with a sapphire. French (?). 16th century.
Lent by Sir Richard Wallace, Bart., M.P.

853.

Girdle: twenty-one small oblong silver links, joined together by quatrefoil hooks, and filled in with translucent enamels, representing hunting and country scenes. At the end is a triangular fastening, upon which is a quatrefoil over a heart. German? 16th century. Entire L. 3 ft. 1 in. No. 484.—'73, *South Kensington Museum.*

854.

Clock: of gilt bronze set with translucent enamels of Limoges. The dial is a horizontal wheel, and is surmounted by a crowned king, holding an orb and sceptre, and mounted on a lion. The figure sits under a three-arched canopy supported on three piers with terminal figures fronting them, and an outer frame of three Corinthian columns surmounted by an architrave.

The lunetted fronts of the architrave, the panels over the column caps and round their bases are arabesque work painted in brilliant colours in translucent enamel.

Under the dial is a drum, divided into three large panels of translucent enamel in arabesques and figures. In the middle of each is an oval medallion divided by gilt sphinxes.

Under the drum are two broad spreading surbase mouldings. Three narrower panels run round below, divided by medallions, and painted in translucent enamel of brilliant colours: the medallions contain the sun, moon and terrestrial globe. The medallions are glass enamelled with gold.

The whole rests on three sleeping hounds, in gilt bronze.

The arabesque work and the design of the animals seem to be the product of German artists of the school of Augsburg or Nuremberg, and of the period of Vischer or his sons. 16th century. H. 15 in., W. 12 in. *Lent by Sir Richard Wallace, Bart., M.P.*

855.

Cross and Label: gilt metal, the cross having four equal arms, in the centre an enamelled shield; in the centre of the label is a mitre, also in enamel. German. 12th or 13th century. L. 4½ in., W. 3 in. No. 8991.—'63, *South Kensington Museum.*

856.

Column: gilt metal, covered with imbricated diaper in champlevé enamel, probably part of a shrine or tabernacle. German. 13th century.

No. 222.—'74, *South Kensington Museum.*

857.

Head of a Pastoral Staff: copper-gilt and champlevé enamel, enclosing an Annunciation; with lizards on the boss. French (Limoges). 13th century.

No. 2100.—'55, *South Kensington Museum.*

858.

Casket: on four sphinxes covered with cloisonné enamel, divided by fine beaded lines. German. 17th century. H. 4½ in. No. 2126.—'55, *South Kensington Museum.*

859, 860.

Two Badges or Escutcheons: silver, each bearing three bearded male heads, and inscribed SALM.; the ground of blue translucent enamel. German. 16th century. 3¼ in. by 2⅞ in. Nos. 7447, 7448.—'61, *South Kensington Museum.*

861.

Tablet: blue glass, inlaid or encrusted with a design of the Nativity in gold cloisonné work, filled in with translucent enamels. German. 16th century. 2 in. by 1 in.

No. 6996.—'60, *South Kensington Museum.*

862.

Needle Case, Thimble, and Box: silver-gilt, covered with openwork scrolls filled in with coloured enamels. German. 18th century. L. of case, 2½ in., of thimble 11/16 in., box, 1⅛ in. by 1 in. No. 570.—'72, *South Kensington Museum.*

863.

Knife Handle: brass, inlaid with enamel. German. 17th century.

No. 5429.—'59, *South Kensington Museum.*

864.

Work Table Utensils: two small thread boxes, two needle cases and two thimbles, silver, set over with filigree and enamel. German (Nuremberg). 18th century.

Lent by Sir M. Digby Wyatt.

865.

Two Panels: champlevé enamel on copper, gilt, triangular or spandril shaped, being portions of a shrine or other object of ecclesiastical use. Subject in each, an angel. Inscribed above with two of the Beatitudes. French (?). 13th century. 3 in. by 3¼ in.
Nos. 6816, 6817.—'60, *South Kensington Museum.*

866.

Casket: brass, with champlevé enamel. German. 17th century. H. 2¼ in., L. 3¼ in.
No. 2827.—'55, *South Kensington Museum.*

867.

Head of a Pastoral Staff: of gilt metal and champlevé enamel; a volute in the form of a dragon, and St. Michael and the dragon within. A boss with dragons round it, pierced in the intervals, joins the volute and socket. Limoges. 12th century. Diam. 4⅜ in. *Lent by Mr. A. J. B. Beresford-Hope, M.P.*

868.

Powder Horn: of cloisonné enamel, curved, with a spring catch in the curve, and small ornamental links hung round the outer edge. The enamel is thin, of one firing, and enclosed in filigree cloisons. The only link still remaining may be the Greek ι, part of a name. Greek or Caucasian. W. 3½ in. *Lent by Major Wisden.*

869.

Perfume Bottle: oblong, of cloisonné enamel on copper. German. 13th century.
No. 5714.—59, *South Kensington Museum.*

870.

Snuff Box or Patch Box: elliptic, copper enamelled, with white and black flowering scrolls on blue ground; a dog in relief on the lid. Dutch (?). 17th century. H. 1 in., L. 1¾ in., W. 1¼ in. No. 99.—'65, *South Kensington Museum.*

871.

Covered Box: silver-gilt, with a garnet in the knob, enamelled with insects, flowers, and scrolls. German. 16th century. H. 2¼ in. No. 2130.—'55, *South Kensington Museum.*

872.

Head of a Pastoral Staff: Limoges champlevé enamel on copper, with Saint Michael and the dragon in the curve; formerly belonging to the Prior of Wells.
Lent by the Dean of Wells.

873.

Round Box: silver, divided on the surface into cloisons filled in with enamel of one firing. German. 16th century. *Lent by Mr. R. Napier.*

874.

Chalice: silver gilt; the outer bowl, knop and convex foot beaten up with bold figures of angels, foliage, and strapwork; three enamel medallions round the bowl contain subjects from the Passion:—the Last Supper, Agony in the Garden, Scourging of Our Lord. On the foot are:—the Ecce Homo, Crucifixion and Resurrection. German. 17th century. H. 10½ in. *Lent by Mr. R. Napier.*

875, 877.

Candlesticks: a pair, gilt copper and champlevé enamel; on triangular bases, each side ornamented with two lions and a kneeling figure. The grease pans and knops of the stem are enamelled. H. 8¼ in. Limoges. 13th century. *Lent by the Rev. W. Braikenridge.*

876.

Pricket Candlestick: of gilt copper and champlevé enamel. It consists of a spike only on a tripod base, with angels and scrolls enamelled on the flat sides. *Lent by Mr. A. J. B. Beresford-Hope, M.P.*

878.

Chalice: silver gilt; the outer bowl, knop, stem and round convex foot beaten up with angels bearing implements of the Passion and in adoration. Three medallions painted with scenes of the Passion are set in coloured stones on the bowl and three on the stem, containing:—the Last Supper, Agony in the Garden, Scourging, Ecce Homo, Mocking and Crucifixion. German. 17th century. H. 11 in. *Lent by Mr. R. Napier.*

879.

Head of a Pastoral Staff: of gilt metal and champlevé enamel; a volute covered with scales, ending in a dragon's head. German. 12th century. W. 4 in. *Lent by Mr. A. J. B. Beresford-Hope, M.P.*

880.

Book Cover: gilt metal decorated with champlevé enamel, and set with engraved gems and uncut crystals. In the centre is a group of two saints in beaten work. German. 12th century (?). H. 12¼ in., W. 8¼ in. No. 8880.—'63, *South Kensington Museum.*

881.

Triptych: translucent champlevé enamel on silver; in the centre compartment the Virgin is seated with the infant Saviour in her arms, an angel standing on each side, and in the wings full-length figures of the twelve apostles. French or German. About 1360. H. 4⅜ in., W. 6¼ in. No. 7148.—'60, *South Kensington Museum.*

882.

Pyx: round, with champlevé enamel in circles on the surface. German. 13th century. Diam. 2¼ in. No. 185.—'66, *South Kensington Museum.*

883.

Chasse: champlevé enamel on gilt metal, with scenes of the martyrdom of St. Thomas of Canterbury. German. 13th century. *Lent by Mr. R. Napier.*

884.

Cross: gilt metal; the surface encrusted with champlevé enamels. In front is a figure of Our Saviour in gilt metal, full relief; at the extremities of the cross are Scriptural subjects in enamel. A figure of the Eternal Father surrounded by emblems of the Evangelists is engraved on the reverse; the ground enamelled. German (Rhenish Byzantine). Enamel of the 12th century. H. 2 ft. 2 in., W. 1 ft. 4¼ in.

No. 7234.—'60, *South Kensington Museum.*

Figured in "Chromolithographs of Objects in the South Kensington Museum."

885.

Portable Altar: in champlevé enamel. On the upper surface is a representation of the Crucifixion, and on the sides half figures of the Apostles. German. About 1200. H. 3¼ in., L. 6¼ in., W. 4 in. No. 4524.—'58, *South Kensington Museum.*

886.

Reliquary or Shrine, copper gilt: decorated with champlevé enamel, and with ivory carvings (some of walrus). In the form of a square domed Byzantine temple with a projecting portico on each of the four sides. An ivory tablet is inserted in the front of each portico, carved in relief with the Nativity, the Magi on horseback, the Crucifixion and the Resurrection. Sixteen ivory statuettes of prophets stand round the temple and twelve ivory statuettes of apostles surround the dome, each bearing a scroll in his hand. The columns, walls and roof are enamelled. The whole rests on a base of copper gilt, standing on four griffins. A remarkable example of German Byzantine enamel. About 1150. From the Soltikoff Collection. H. 1 ft. 9¼ in., L. 1 ft. 8 in., W. 1 ft. 8 in.

No. 7650.—'61, *South Kensington Museum.*

Figured in "Chromolithographs of Objects in the South Kensington Museum."

887.

Reliquary: in champlevé enamel, casket-shaped, with the twelve apostles on the front and back, the Nativity and Crucifixion on the ends, and Our Lord seated in majesty on the lid; a row of gilt balls is set round all the edges and it is fastened by a hasp that passes through the lid. German. 12th or 13th century. L. 8¼ in., W. 5¼ in.

Lent by Mr. A. J. B. Beresford-Hope, M.P.

888.

CIBORIUM: round; of gilt metal and champlevé enamel. The metal is disposed in bold scroll-work of stalks and acanthus leaf forming six round medallions on the lower half and six on the upper: knots and leaves between, and borders of acanthus on gilt ground round the edges. German. 12th century. Diam. 6¼ in.

The subjects typical of the sacrifice of the Cross are indicated by Leonine verses.

1. Aaron with the ark, and the rod that budded. Above; VIRGO DVCEM FERT VIRGA NVCEM NATVRA STVPESCIT; VIRGA. in the medallion.
2. The Sacrifice of Abel. CAIN . ABEL.
   Below; AGNVS ABEL MVNVS AGNVM PRIV(S) OBTVLIT VNVS.
3. The rite of Circumcision. PRECESSIT LAVACRVM . SACRA.
   Below; CIRCVMCISIO SACRVM.
4. Sacrifice of Isaac. YSAAC . ABRAAM.
   Below; LIGNA PVER GESTAT CRVCIS VNDE TIPV̄ MANIFESTAT.
5. The Brazen Serpent. SERPENS SERPENTES XPC NECAT IGNIPOTENTES.
6. Samson fighting the Philistines; PHILISTIM INIMICI SAMSONIS. GAZA CIVITAS in the medallion.
   Below; SAMSON DE GAZA CONCLVSVS AB HOSTIBVS EXIT.

On the cover—

1. The Nativity. VIRGO MARIA FVIT QVE DOMINVM GENVIT.
2. The Circumcision. OFFERTVR MAGNVS NVNC A POPVLIS DEVS AGNVS SIMEON I. T.
3. The Baptism. BAPTIZAT MILES REGEM, NOVA GRATIA LEGEM.
4. Carrying of the Cross. SIC A LAPIS CESVS PIA DVCITVR HOSTIA IHESVS.
5. The Crucifixion. VT VIVAS MECVM FELIX HOMO DORMIO TECVM.
6. The Resurrection. SVRGIT DE TVMVLO PETRA XPC QVEM PETRA TEXIT.

Lent by the Rev. G. W. Braikenridge.

889.

CIBORIUM: round, flattened, with stand below and knop of leaves and flowers on the cover. All parts are richly ornamented with champlevé and cloisonné enamel. There are six subjects below and six on the cover, the former typical of the latter; each composition is enclosed in a bold scroll of gilt metal which divides and rolls over in symmetrical circles in the spandrils, each filled with an acanthus leaf or leaves carefully arranged and brilliantly coloured. Borders surround the edges of the cover, the body and the foot on which it stands. Very like the last described.

Each of the subject compositions is indicated by Leonine verses.

1. The Circumcision. Sara, Isaac, Abraham. PRECESSIT LAVACRVM SACRVM SACRA CIRCV̄SIO.

2. The procession of Abraham and Isaac to the sacrifice. LIGNA PVER GESTAT CRVCIS VNDE TIPVM MANIFESTAT.

3. Abraham restrained by an angel. ANGELVS ABRAAM ISAAC. TEMPTANS TEMPTATVS, ISAAC ARIESQVE PARATVS.

4. Samson breaking out of Gaza. SAMSON DE GAZA CONCLVSVS AB HOSTIBVS EXIT.

5. David slaying the bear. VRSVS OVEM LEDIT DAVIT IVVAT HV̄C Q. Q. CEDIT.

6. Elias ascending to Heaven. IGNEVS ELIAM CVRRVS LEVAT AD THEORIAM.

Those on the cover are the antetypes of the last described.

1. The baptism of Our Lord. BAPTIZAT MILES REGEM. NOVA GRATIA LEGEM.

2. Our Lord bearing the Cross. SIC A LAPIS CESVS PIA DVCITVR HOSTIA IHESVS.

3. The Crucifixion. IN CRVCE MACTATVR, PERIT ANGVIS, OVIS RENOVATVR.

4. The Resurrection. SVRGIT DE TVMVLO PETRA XPC QVEM PETRA TEXIT.

5. The Harrowing of Hell. MORS HOMINĒ STRAVIT, DEVS HANC LIGAT HVNC RENOVAVIT.

6. The Ascension. QVO CAPVT ASCENDO MEA MEMBRA VENITE SEQVENDO.

German, of the 12th century. Engraved in the Catalogue of the Archæological Institute at Edinburgh, p. 122, where it is said that this "ciborium has been traditionally regarded as having belonged to Malcolm Canmore; King of Scotland, 1056-92, and it is stated to have been presented by Mary Queen of Scots to her faithful adherent, Sir J. Balfour of Burleigh." See Catalogue, Special Exhibition, 1862, p. 81.

Lent by Lord Balfour.

890.

PYX: champlevé enamel on gilt metal: square with conical lid, the pattern of interlaced foliage and scroll work on blue ground. German. 13th century. H. 4 in., W. 3 in.

No. 186.—'66, *South Kensington Museum.*

891.

TRIPTYCH: champlevé enamel. In the centre are represented the Crucifixion, Harrowing of Hell, and the Resurrection; on either wing are events from Old Testament history typical of these; Leonine inscriptions surround each subject. German. 13th century. H. 14¼ in., W. 18¼ in. No. 4757.—'58, *South Kensington Museum.*

892.

PART OF A CLASP: of bronze in the shape of a boar, with champlevé enamel on the surface. Remains of a loop under one end are discernible. Ancient Roman. L. 2¼ in.

Lent by Mr. A. Nesbitt.

892*a*.

STUD: of bronze, the surface flat and covered with blue champlevé enamel; found at Cimiez, Nice. Ancient Roman. W. ¼ in. *Lent by Mr. A. Nesbitt.*

893.

PLATE : or front of a clasp, of bronze, with a knight on horseback and a hawk on his wrist, in champlevé enamel on the surface. It is worth noticing that the entire figure is beaten in and then filled up with the enamel material. German, Byzantine. L. 2¼ in.

Lent by Mr. A. Nesbitt.

894.

HASP : of bronze, with champlevé enamel, lozenge square in shape, with loops on the points, two being animals' heads. A hinge is under one, and a pin-holed loop under the other. The surface is chequered in squares of red and green enamel. Ancient Roman. L. 2¼ in.

Lent by Mr. A. Nesbitt.

895.

CASKET : champlevé enamel on copper, with allegorical figures of the sciences. German (Rhenish). 13th century. From the Soltikoff Collection. H. 2½ in., L. 4 in. W. 2⅛ in.

No. 7955.—'62, *South Kensington Museum.*

896, 898.

TWO SMALL PENDANTS : one round, the other square, enamelled with small enclosures on glass. One has a bird, in colours, the other a vine leaf in white. The small enclosing bands are gold or gilt. The under surface appears to be glass, or the back of the cake of material itself. Ancient Roman.

Lent by Mr. A. Nesbitt.

897.

CROSS OR CRUCIFIX : wood, covered with plates of gold filigree work. The figure is carved in walrus ivory. The label at the head of the cross and four medallions with emblems of the Evangelists are of cloisonné enamel. On the back are the mystic Lamb and the emblems of the Evangelists in beaten work. Byzantine. 10th century. From the Soltikoff Collection. H. 7½ in., W. 5¼ in.

No. 7943.—'62, *South Kensington Museum.*

899.

TABLET : or side of a chasse, in three panels, gilt metal and champlevé enamel. A rood occupies the middle panel, and figures of saints those on the sides; the figures are in high relief laid over the enamelled plates. German. 12th or 13th century.

Lent by Mr. R. Napier.

900.

TABLET : champlevé enamel on gilt metal, representing St. Paul convincing the Jews. German. 13th century.

No. 227.—'74, *South Kensington Museum.*

901.

Pectoral Cross: of cloisonné enamel on gold, with fine beaded setting. It is of the Latin shape *pâtée* and hinged so that the front and back open to hold relics; on the front is a crucifixion.

On the reverse are the Blessed Virgin and four half figures: Our Lord, St. Peter, St. Andrew (?), St. Paul. The translucent enamel is of extraordinary fineness and transparency, and the small enclosures are of pure gold. Byzantine. 10th or 11th century. Formerly in the Debruges Dumesnil Collection. Engraved in the Archæological Journal, viii., and Manchester Art Treasures. H. 3 in. *Lent by Mr. A. J. B. Beresford-Hope, M.P.*

902.

Tablet: engraved and inlaid in champlevé enamel, representing the signing of the elect; with the legend MORS DEVITATVR PER TE DUM FRONTE NOTATUR. From the Soltikoff Collection. German. 12th century. L. 6 in., H. 4 in.

Lent by Mr. Robert Napier.

903.

Oval Tablet: of champlevé enamel, a gilt ground, on which is Our Lord seated in majesty, in green with a blue toga; a crossed nimbus is behind the head. He gives benediction with the right hand, and holds the open book of Doom in the left; a zigzag border. German. 13th century. *Lent by Mr. A. J. B. Beresford-Hope, M.P.*

904.

Triptych or Retable: gilt metal of beaten work. In the centre is a glazed reliquary intended to contain two portions of the True Cross, and set with gems; on either side of this is an angel in high relief, over which are two angels in champlevé enamel; above all are half figures of Our Saviour and of two angels with trumpets; at the foot is a panel of champlevé enamel, representing the holy women at the sepulchre, and set with an engraved crystal and other gems; in either wing are three gilt metal panels, each containing figures of two apostles, two subjects only, each occurring three times; the wings surrounded with a band of cloisonné enamel. German. 12th century. From the Soltikoff Collection. H. 1 ft. 10¼ in., W., when open, 2 ft. 1 in.

No. 7947.—'62, *South Kensington Museum.*

905.

Two Semicircular Panels: of gilt metal with champlevé enamel of the Evangelists SS. Mark and Luke, seated at desks with footstools and holding scrolls. Their names are lettered above in black: a blue and white border line. Both have probably filled semicircular spandrils of an arcade in a triptych or reliquary. German. 13th century.

Lent by Mr. A. J. B. Beresford-Hope, M.P.

906.

TABLET: champlevé enamel on copper gilt, with a composition of the Nativity. German. 12th or 13th century. 4⅝ in. by 5 in. No. 6815.—'60, *South Kensington Museum.*

907.

CHALICE: of bronze, inlaid with champlevé enamel. It has been re-gilt with common oil gilding. The bowl is round, the stem round and plain, the knop in the shape of a melon, and the foot in that of a trumpet-mouth.

The enamel is arranged in a beautiful quatrefoil outline, with four half-figures of the Evangelists on the foot and four angels on the bowl.

The chalice has never been used, and was made probably for the burial of a bishop or ecclesiastic. German. 13th century. *Lent by Mr. R. S. Hurst.*

908.

TABLET: with arched top, champlevé enamel. Figure of the prophet Jonas, surrounded by foliated ornament in rich colours, and bearing an inscribed label. German Rhenish (?). 12th or 13th century. H. 4⅞ in., W. 2½ in. No. 4097.—'57, *South Kensington Museum.*

909.

FIGURE OF OUR LORD: from a crucifix of gilt metal and champlevé enamel. The head crowned, the arms horizontal, both feet separately nailed. Byzantine-German. 12th century. H. 7 in. *Lent by Mr. A. J. B. Beresford-Hope, M.P.*

910.

ORNAMENTAL BROOCH OR FIBULA: bronze, enamelled. Gallo-Roman.
No. 4098.—'57, *South Kensington Museum.*

911.

BROOCH OR FIBULA: bronze, enamelled. Celtic. Diam. 2 in.
No. 6926.—'60, *South Kensington Museum.*

912.

BROOCH OR FIBULA: silver, with a star of eight points, enamelled. Celtic.
No. 8864.—'63, *South Kensington Museum.*

913.

FIBULA: annular in shape, inlaid with enamel. Gallo-Roman. Diam. 3½ in.
No. 2834.—'56, *South Kensington Museum.*

914.

FIBULA: silver, with circles of enamel of various colours. Celtic. Diam. 1½ in.
No. 8863.—'63, *South Kensington Museum.*

915.

Fibula: bronze, with red and orange champlevé enamel. Roman or Gallo-Roman.
No. 2828.—'55, *South Kensington Museum.*

916.

Fibula: bronze, lozenge-shaped, with enamel in minute patterns. Gallo-Roman. W. ½ in.
No. 2829.—'55, *South Kensington Museum.*

917.

Round Fibula: bronze, enamelled with minute chequered central pattern, and concentric circles round of similar work; all of delicate hues of blue, green, red and white. Romano-British (found at Chepstow).

Round Fibula: bronze, enamelled with concentric circles round a centre in delicate mosaic pattern. Romano-British (found at Chepstow).

Round Stud: bronze, enamelled with concentric circles round a centre, in minute white chequered pattern on red ground. Roman (found at Chepstow).

Fibula: bow-shaped front, bronze, finely worked and enamelled in front with two rows of alternate squares of red, blue, and yellow. Roman (found at Chepstow).

Bow-shaped Fibula: bronze, originally gilt and enamelled in scrolls, with morone and buff colour. Roman (found at Chepstow).

Round Fibula: chequered enamel in blue and white, with projecting boss in the centre. Romano-British.

Round Fibula: enamelled with white, red and blue, with projecting boss. Romano-British.

Small Round Fibula: quoit-shaped, with green enamel; found at Englishcombe, Bath. Romano-British.

Fibula: enamelled in blue, red and yellow; found at Southwold, Suffolk, on the seashore, 1855. Romano-British. *Lent by Mr. W. Edkins.*

918.

Bronze Buckle or Plate for horse harness: in five divisions, with enamelled leaves in relief, and pierced in the centre. Late Celtic. *Lent by Mr. A. W. Franks.*

919.

Crucifix: of gilt metal, with enamelled extremities. German. Byzantine.
Lent by Mr. Percy W. Doyle, C. B.

920.

Reliquary Chasse: gilt metal with champlevé enamel; gabled with a pierced cresting, covered on all sides with circles and quatrefoils of bright colours on a blue ground. Figures in relief on the front of Our Lord in Majesty, the four Evangelists, SS. Peter and four others below. Saints on the ends. German. 13th century. H. 12 in., W. 12 in.

Lent by Dr. J. R. Ashford.

RUSSIAN, GREEK AND ORIENTAL ENAMELS.

929.

COCOA NUT: Russo-Greek, set in bands of silver gilt metal, divided by fine beaded metal lines and filled in with enamel. Greek (?).

Lent by Mr. R. Napier.

930.

PENDANT: painted in enamel, with the Crucifixion, and Decollation of the Baptist. Russian.

Lent by Mr. H. Durlacher.

931.

PENDANT: painted with sacred subjects, surrounded by imbricated patterns filled with enamel. Russo-Greek.

Lent by Mr. H. Durlacher.

932.

HAND CROSS: of silver-gilt plaited wire-work, with a knot set with jewels at the end of the handle; peacocks and other ornaments of flat metal covered with translucent enamel each side the cross, and jewels set in the frame of the cross itself.

The cross is divided into minute cusped arches of the enamelled metal; in the larger is the Crucifixion, a rood carved in boxwood; two angels in those of the arms, and two figures of Evangelists top and bottom. Greek work. Mount Athos. L. 9¼ in.

Lent by Mr. A. J. B. Beresford-Hope, M.P.

933.

CROSS: silver with inscriptions and ornament in green and white enamel. Russian. 17th century. L. 2 in.

No. 107.—66, *South Kensington Museum.*

934.

CROSS: gilt metal painted in enamel with a crucifix and implements of the Passion. Byzantine. 17th century. Diam. 4 in. No. 99.—'66, *South Kensington Museum.*

935.

CROSS: silver, with cloisonné enamel decoration on either side. Russian. 17th century. L. 2¼ in. No. 103.—'66, *South Kensington Museum.*

936.

CROSS: enamel on silver, inscriptions and patterns in various colours. Russian. 17th century. L. 2½ in. No. 105.—'66, *South Kensington Museum.*

937.

CROSS: silver, with inscriptions and enamel of various colours. Russian. 17th century. L. 2¼ in. No. 106.—'66, *South Kensington Museum.*

938.

BOWL AND DISH: silver, covered with corded compartments of enamel. Russian or Greek. *Lent by Mr. J. L. Bowes.*

939.

TRIPTYCH: brass, with blue and white champlevé enamel. Three half-length figures, Christ in centre, the Virgin and a Saint. Russian. 19th century. H. 6½ in., L. 18 in. No. 4754.—'58, *South Kensington Museum.*

940.

OSTRICH EGG: in a setting of cloisonné enamel. Three bands and two round plates ornamented with green, blue and white spots, circles and leaves, contain the egg. Oriental or Caucasian. *Lent by the Rev. J. C. Jackson.*

941.

POLYPTYCH: of white metal with blue enamel ground. The two central parts are hinged and arched with cusped headings, and there are two hinged leaves which fit into them. Each of these four leaves is divided into five panels, one in the heading of the arch and four below.

The sixteen lower panels contain scenes from the life of Our Lord, beginning with 1. the Annunciation, 2. Nativity, 3. Dream of St. Joseph, 4. Purification, 5. Circumcision, 6. Baptism, 7. Transfiguration, 8. Triumphal entry into Jerusalem, 9. Descent to Limbus, 10. Pentecost, 11. Death and 12. Assumption of the Blessed Virgin. The four last are Eastern legends of the B. Virgin.

The four arches contain: 1. The Crucifixion. 2. The Trinity and two other subjects connected with various traditions of the Blessed Virgin. L. opened, 17 in. Russo-Greek. *Lent by Mr. A. J. B. Beresford-Hope, M.P.*

942.

TRIPTYCH: enamel on brass. Russian. (Said to have been found on the body of a Russian soldier killed at the battle of Dresden in 1813.) 3¼ in. by 1¼ in. Given by Professor Semper. No. 177.—'53, *South Kensington Museum.*

943, 944.

TWO DIPTYCHS: of enamelled metal, the figures covered with foliage ornament and a cross. Russo-Greek. *Lent by Mr. A. J. B. Beresford-Hope, M.P.*

945.

SQUARE TRIPTYCH: of white metal, with coloured enamel ground. Each leaf divided into four panels, in which are: 1. The Annunciation, 2. Nativity, 3. Dream of St. Joseph, 4. Purification, 5. Circumcision, 6. Baptism, 7. Transfiguration, 8. Triumphal entry into Jerusalem, 9. Descent to Limbus, 10. Pentecost, 11. Death of the Blessed Virgin, 12. Her Assumption. L. 12 in. Russo-Greek.
Lent by Mr. A. J. B. Beresford-Hope, M.P.

946.

CASE OF A TRIPTYCH: of imbricated patterns filled in with enamel, leaving the central quatrefoil spaces. Russo-Greek. *Lent by Mr. H. Durlacher.*

947.

CASE OF A TRIPTYCH: enamelled with red, blue, and yellow in imbricated patterns; painted inside with visions of the Saints. Russian. 17th century. H. 4 in., W. 9½ in.
No. 434.—'73, *South Kensington Museum.*

948.

CUP AND COVER: with a wide round foot, of steatite set in filigree silver with green, blue and white enamel. Oriental (Constantinople ?). *Lent by Mr. T. G. Sambrooke.*

949.

TRIPTYCH: carved boxwood, in case of silver gilt, with filigree cloisonné enamels in dark blue and turquoise colours. Greek (Mount Athos). Dated 1698. From the Bernal Collection. H. 2½ in., W. 5½ in. Nos. 2031, 2031*a*.—'55, *South Kensington Museum.*

950.

FIBULA: silver, set with coral. Old Algerian. Diam. 3½ in.
No. 488.—'65, *South Kensington Museum.*

951.

HEAD DRESS: silver plates set with coral and linked together. Old Algerian. L. 20 in. No. 487.—'65, *South Kensington Museum.*

952.

Round Bowl: enamelled on silver, painted with flowers, seated figures and the zodiacal signs. Russian. 17th century. Diam. 6 in. *Lent by Mr. R. Napier.*

953.

Tablet: with typical representation of Our Lord, Ecclesia and Synagoga. Russo-Greek.
Lent by Mr. C. J. Major.

954.

Tablet: gilt metal, with a crucifixion and heads of saints in relief, on an enamelled ground. Russian. L. 2¼ in. No. 129.—'66, *South Kensington Museum.*

955.

Cross: silver-gilt, with green enamel and gems. Russian. 17th century. L. 4½ in.
No. 98.—'66, *South Kensington Museum.*

956.

Censer: square, oval top and bottom, covered with filigree and coloured enamels and painted figures of saints standing out on four sides. Russian.
Lent by Mr. H. Durlacher.

957.

Canister: enamelled on silver, with a white ground. Russian.
Lent by Mr. H. Durlacher.

968.

Vase and Cover: silver, inlaid with champlevé enamel. India (Lahore). H. 5½ in.
No. 128.—'52, *South Kensington Museum.*

969.

Teapot: silver, with green and dark blue enamel. Indian (Punjab).
See Photograph. *Lent by the India Museum.*

970.

Bottle or Sprinkler: silver, enamelled. Indian (Rajpootana).
No. 130.—'52, *South Kensington Museum.*

971.

Long-necked Vase: silver gilt and champlevé enamel. It is in the form of Cashmere or Persian vessels, flattened spherical body and long neck swelling at the mouth, with a stopper. It is laid out in arched panels with flowers and sprigs, and the colours are green and blue. Persian or Cashmere. H. 11 in., W. 5¼ in.
See Photograph. *Lent by Sir M. Digby Wyatt*

972.

CUP AND COVER: on a foot, enamelled with foliage and birds. Persian.
See Photograph. *Lent by Mr. J. Falcke.*

973.

BOX: gold, painted with rich colours in enamel; the ends and sides with flowers brilliantly coloured, and the top with a Persian lady with dark eyebrows and a nosegay. L. 22¼ in. Persian. *Lent by Sir M. Digby Wyatt.*

974.

EWER, (*tisht*): with fire pan and grating; copper, embossed with imbricated ornament and enamelled disks. Arabian. 17th century. H. of ewer with pan 14 in., diam. of pan, 16 in. No. 1063.—'69, *South Kensington Museum.*

975.

EGG CUPS: a pair, copper, enamelled with dark blue and gold. Persian.
Lent by Mrs. Gwynn Jeffrey.

976.

EGG CUPS: a set of six, of silver gilt, painted in translucent enamel, with female heads in medallions and flower ornament. Persian. H. 2 in. *Lent by Messrs. Hunt and Roskell.*

977.

PERFUME BURNER: silver, with small ornament of animals, &c., in relief on enamel ground. Persian. No. 34.—'66, *South Kensington Museum.*

978.

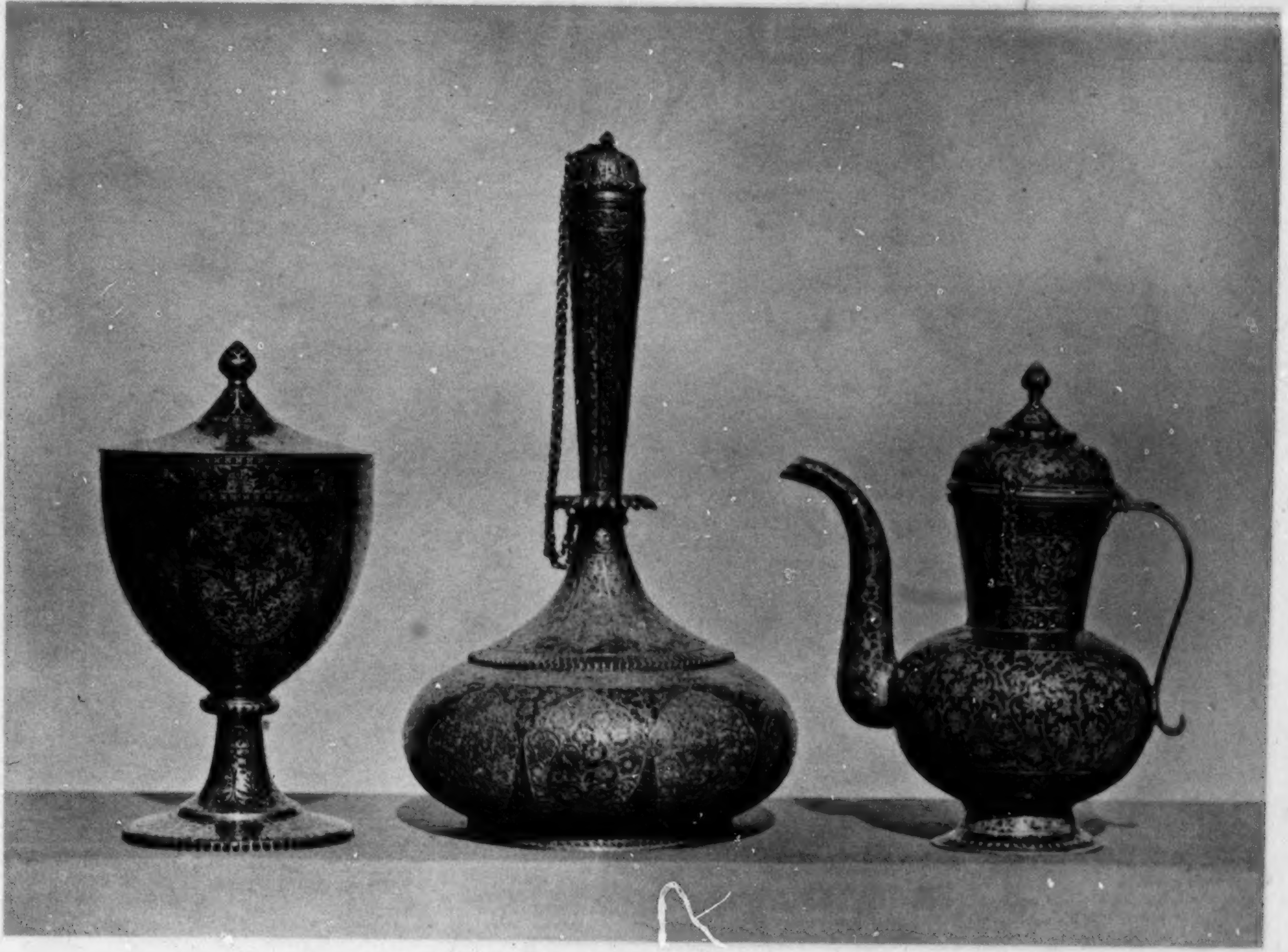
SPICE BOX: silver, in several divisions set with gems and enamel. Indian.
No. 131.—'52, *South Kensington Museum.*

979.

SET OF TWELVE BUTTONS: covered with white and translucent enamel. Indian (Ajmere, Rajpootana). *Lent by Col. Sir L. Pelly.*

980.

BROOCH: gold, set on a transparent green enamel. It is not known how the small figures are encrusted, the manufacture being a secret in possession of a few families only, but the green substance is, strictly speaking, enamel fired in the usual way. Sometimes the gold ornaments are encrusted on a sapphire blue in this special manufacture. Indian (Purtipoor or Pertabghur). *Lent by Col. Sir L. Pelly.*



972.
CUP AND COVER, PERSIAN
ENAMEL ON SILVER.
Belonging to Mr. J. Falcke.

971.
VASE, SILVER GILT, WITH CHAMPLEVE
ENAMEL, CASHMERE OR PERSIA.
Belonging to Sir M. Digby Wyatt.

993.
TEAPOT, INDIAN (PUNJAB)
ENAMEL ON SILVER.
Belonging to the India Museum.

VICTORIA AND ALBERT MUSEUM
LIBRARY

981.

Box: gold, enamelled with white and colours, and set with uncut diamonds. Indian (Ajmere, Rajpootana). *Lent by Col. Sir L. Pelly.*

982.

Bracelet: gold, enamelled and set with precious stones. Indian. L. 7¼ in. No. 119.—'52, *South Kensington Museum.*

983.

Anklet: silver-gilt and enamel. Indian. L. 4½ in. No. 122.—'52, *South Kensington Museum.*

984.

Bracelet: gold, enamelled and set with diamonds. Indian. L. 8 in. No. 120.—'52, *South Kensington Museum.*

985.

Bracelet: silver-gilt and enamel. Indian. No. 121.—'52, *South Kensington Museum.*

986.

Dish: copper, enamelled with dark blue and gold. Persian. *Lent by Mrs. Gwyn Jeffrey.*

987.

Bracelets: composed of enamelled squares, set with gems and edged with pearls; the ends twisted thread. No. 293.—'71, *South Kensington Museum.*

988.

Tulwar: gold hilted, with plates of blue and green enamel on the sheath and belt. Indian (Scinde). *Lent by the India Museum.*

989.

Shield: of dressed bull's hide, set with plates and bosses of red and white enamelled metal. Indian. No. 115.—'52, *South Kensington Museum.*

990.

Sword (*tulwar*): the mountings of the scabbard, belt, and hilt of coloured translucent enamel. Indian (Kotah). No. 110.—'52, *South Kensington Museum.*

991, 992.

Two Medallions: enamelled in various colours, with Arabic characters in the middle.
No. 8454.—'63, *South Kensington Museum.*

993.

Band or Strap of enamel on silver: open-work flowers in natural colours. Persian. Five pieces. L., together, 9 in. No. 4020.—'53, *South Kensington Museum.*

994, 995.

Plates of Copper: painted in enamel. One has a portrait of an Eastern potentate, the other has a Madonna and Child. A curious instance; perhaps painted for a Christian wife. Indian (Lahore). No. 1602.—'71, *South Kensington Museum.*

996.

Sword-belt Mounts: silver, with blue and green transparent enamel. Indian (Hindu). *Lent by Mr. W. Tayler.*

997.

Muffinier: of silver and champlevé enamel. Indian (Kangra).
Lent by the India Museum.

998.

Dagger Sheath: set with mounts of painted enamel and a pearl tassel also decorated with enamel. Persian. *Lent by Mr. W. Tayler.*

999.

Flintlock Gun: the barrel of twisted and watered iron, set in bands of Kooft gold damascening, and others of flowered enamel round the stock and barrel. Indian (Cashmere). *Lent by the India Museum.*

1000.

Dagger: with sheath of painted enamel. Indian (Scinde).
No. 109.—'52, *South Kensington Museum.*

1001.

Ankus (elephant goad): set with diamonds and bands of enamel. Indian (Rajpootana).
Lent by the India Museum.

1002.

Casket: square, with a smaller square superimposed, painted in enamel, fastened with a key. Persian. H. 5 in., L. *Lent by Mr. H. Durlacher.*

1003.

TULWAR: the belt and sheath decorated with plates painted in translucent enamel. Indian (Cashmere). *Lent by the India Museum.*

1004.

BOWL: copper, painted with green enamel on a fine gilt trellis ground. The ornamental flowers and sprigs are laid out in circular medallions, also of green, which are placed in some instances one half over another. Persian. Diam. 9 in., H. 3 in.

Lent by Sir M. Digby Wyatt.

1005.

NECKLACE: a double row of pearls and emeralds, "*en cabochon*," with a round pendant set with precious stones and enamelled with translucent colours at the back. Indian. 11 in. Given by Major W. G. Davies. No. 41.—'73, *South Kensington Museum.*

1006, 1007, 1008.

FIVE SMALL PLATES: one old, the other four modern Persian, enamelled in brilliant colours. *Lent by Mr. J. R. Preece.*

CHINESE AND JAPANESE ENAMELS.

1026, 1029.

TWO PILGRIMS' BOTTLES: cloisonné enamel on copper, black ground and geometric gold pattern, with birds among flowering shrubs, on carved wooden stands, with soapstone handles. Chinese. Pieces of beautiful form and decoration. H. 1 ft. 10¼ in., diam. of disc, 15¼ in.

Nos. 599, 600.—'69, *South Kensington Museum.*

1027, 1028.

STIRRUPS: a pair, cloisonné enamel, bright colours on a turquoise ground, dragons' heads in gilt metal on the shoulders. Old Chinese. H. 5¾ in., W. 5 in.

No. 1327.—'71, *South Kensington Museum.*

1030.

INCENSE BURNER: spherical, cloisonné enamel, turquoise; the cover in gilt repoussé and pierced work, the stem inlaid with six oblong tablets of white jade. Old Chinese. H. 12¼ in., W. 6 in. No. 56.—'64, *South Kensington Museum.*

See Photograph.

1031.

DISH: covered on both sides with cloisonné enamel; turquoise ground, with birds. The rim has a fretted pattern, interrupted by cusped medallions, filled with designs of flowers; a beautiful specimen of colour and composition. Diam. 21 in. Chinese.

Lent by Lord Wharncliffe.

1032.

CANDLESTICK: with two branches, cloisonné enamel, turquoise ground. Old Chinese. H. 10¼ in., W. 4½ in. No. 54.—'64, *South Kensington Museum.*

1033, 1034.

INCENSE BURNERS: a pair, cloisonné enamel, black ground, with medallions of delicate colour; on carved wood stands, with carved wood covers and handles. Chinese.
Lent by Mr. P. G. Laurie.

1035, 1036.

BOXES AND COVERS: a pair, floral pattern, in gilt metal repoussé work, the ground painted in dark blue enamel. Old Chinese. H. 5¼ in., diam. 15¼ in.
No. 916.—'73, *South Kensington Museum.*

1037, 1038.

VASES AND COVERS: a pair, cloisonné enamel; the lower part has birds, foliage and flowers on a white ground, the upper a geometric pattern; a small monster in gilt metal on the cover. Old Chinese. *Lent by Admiral the Hon. Sir Henry Keppel, K.C.B.*
See Photograph.

1039.

INCENSE BURNER: cloisonné enamel, flowers in red and white and green leaves, on a turquoise ground; the body lozenge-shaped; the top boat-shaped; the cover of perforated brass. Old Chinese. H. 13⅝ in., W. 12⅝ in. No. 1468.—'70, *South Kensington Museum.*

1040, 1041.

PAIR OF VASES: with wide necks, covered with turquoise fretted cloisonné enamel, with round and square medallions containing figures in rich colours, some holding flags bearing the imperial dragon, on a grey ground; remarkable examples of Chinese colouring. Chinese. H. 18 in. *Lent by Admiral the Hon. Sir Henry Keppel, K.C.B.*

1042, 1043.

VASES: a pair, cloisonné enamel, foliage tracery in colours on a turquoise ground; four large medallions with birds and flowers on a white ground. Old Chinese.
Lent by Admiral the Hon. Sir Henry Keppel, K.C.B.

1044.

CANDLESTICK: cloisonné enamel, turquoise ground, the foot bell-shaped; a bowl-shaped grease pan surrounding the stem. Old Chinese. H. 17¼ in., W. 7 in.
No. 1469.—'70, *South Kensington Museum.*

1045, 1046.

VASES: a pair, double gourd-shaped, cloisonné enamel, with butterflies on a turquoise ground. *Lent by Admiral the Hon. Sir Henry Keppel, K.C.B.*

1047, 1048.

A Pair of Candlesticks: cloisonné enamel on copper; turquoise ground; the foot of each bell-shaped; a broad grease pan surrounding the stem. Chinese. H. 17¼ in., W. 7 in. Nos. 57, 58.—'64, *South Kensington Museum.*

1049.

Cylindrical Vase or Teapot: champlevé Chinese enamel, with a spout and a handle of metal chain-work. The ornament is in foliations of blue, green and red on grey. H. 2 ft. *Lent by H.M. the Queen.*

1050, 1051.

Pair of Candelabra: in the shape of narrow trumpet-mouthed vases, with large central bosses; cloisonné enamel on a turquoise ground. Old Chinese. H. 14 in. *Lent by the Hon. W. F. B. Massey Mainwaring.*

1052.

Vase: with neck and spreading mouth, covered with champlevé and cloisonné enamel of coarse consistency, in bold floral designs. Probably of the 12th century. H. 19 in. Old Chinese. *Lent by Mr. J. L. Bowes.*

See Photograph.

1053.

Bottle: for a vinaigrette; of silver filigree with flowers of silver, enamelled in colours at intervals. A chain of silver with plates of the same kind of enamel is attached to it. H. 2½ in. *Lent by Sir M. Digby Wyatt.*

1054, 1055.

A Pair of Incense Burners: in cloisonné enamel, supported on three cranes of white cloisonné enamel. Modern Chinese. H. 44 in., W. 33 in. *Lent by Baron de Stern.*

1056.

Large Vase: trumpet-mouthed, on a conical stem with gilt handles, covered with cloisonné enamel; a bold design of butterflies and flowers on a turquoise ground; a beautiful example, both for design and colouring. Old Chinese. *Lent by Mr. A. Wells.*

1057.

Set of Four Cups: enamelled in blue on silver, part of which is left plain. Chinese. *Lent by Mr. J. Falcke.*

1058.

Vase: cloisonné enamel on turquoise ground. Old Chinese. H. 5 in. *Lent by Admiral the Hon. Sir Henry Keppel, K.C.B.*

1059.

VASE: cloisonné enamel on turquoise ground. Old Chinese. H. 7 in.
Lent by Major Donnelly.

1060, 1061.

A PAIR OF VASES: for flowers, square; champlevé enamel on copper; green ground. Old Chinese. *Lent by Mr. R. Rivett-Carnac.*

1062.

CANDLESTICK: in a flat stand, painted in enamel. Chinese (Canton).
Lent by Mr. G. Wallis.

1063.

STAFF: painted enamel on copper, the curved head or crook decorated with foliage and flowers and a grotesque dragon's head, on a dark blue ground; the cylindrical portion white with Runic characters in black, and numerous emblems in various colours; the whole forming a calendar; the emblems chiefly refer to events in the ecclesiastical year. Probably made in China about A.D. 1700, after a Danish design. (See *Archæologia*, vol. xli. p. 465, for a description of a similar staff.) L. 4 ft. 1¼ in.
No. 9014.—'63, *South Kensington Museum.*

1064.

VASE: with a wide trumpet-mouthed lip and a slightly bulging centre, with necking below and three pairs of wings or handles. It is delicately painted with leaves, flowers, and blue dragons. W. 5 in., H. 6 in. Chinese. *Lent by Sir M. Digby Wyatt.*

1065.

JAR: of cloisonné enamel on copper. It is surrounded by a cordage frame in metal, with two ring handles. Old Chinese. Dated 1454. From the Summer Palace.
Lent by Lieut.-Gen. J. H. Gascoigne.

1066.

INCENSE BURNER: cloisonné enamel, supported on monster heads with open-worked cover. Chinese. H. 16 in. *Lent by the Hon. W. F. B. Massey Mainwaring.*

1067.

VASE: in form of an elephant with a small vase on the back, cloisonné enamel, dark blue streaks on turquoise ground, the trappings and vase enamelled in bright colours, the tusks, tail, feet and ears gilt. *Lent by Mr. A. Wells.*

1068.

VASE: in form of an elephant with a small vase on the back, cloisonné enamel of a pinkish grey, the trappings and vase enamelled in bright colours, the tusks, ears, feet and tail gilt. Old Chinese. *Lent by Mr. A. Wells.*

1069, 1070.

A PAIR OF CANDLESTICKS: square, with wide square grease pans; champlevé enamel on copper; green ground. Old Chinese; signed as No. 1075.
Lent by Mr. R. Rivett-Carnac.

1071.

TROUGH OR DISH: of cloisonné enamel; said to be a joss-stick holder. Chinese. L. 12 in., H. 6 in. *Lent by Mr. J. Furley.*

1072.

VASE AND COVER: cloisonné enamel, the body enamelled in colours on a turquoise ground, resting on three elephants' heads in gilt metal; the cover of perforated brass, with an elephant lying on the top with a small enamelled vase on its back. Old Chinese.
Lent by Mr. J. Furley.

1073, 1074.

TWO CUPS AND SAUCERS: square, with sea and landscapes in enamel.
Lent by Admiral the Hon. Sir Henry Keppel, K.C.B.

1075.

INCENSE BURNER: oblong; champlevé enamel on copper, with a carved stand. Old Chinese, with dynastic signature of the Emperor King Ti. 1450-57.
Lent by Mr. R. Rivett-Carnac.

1077.

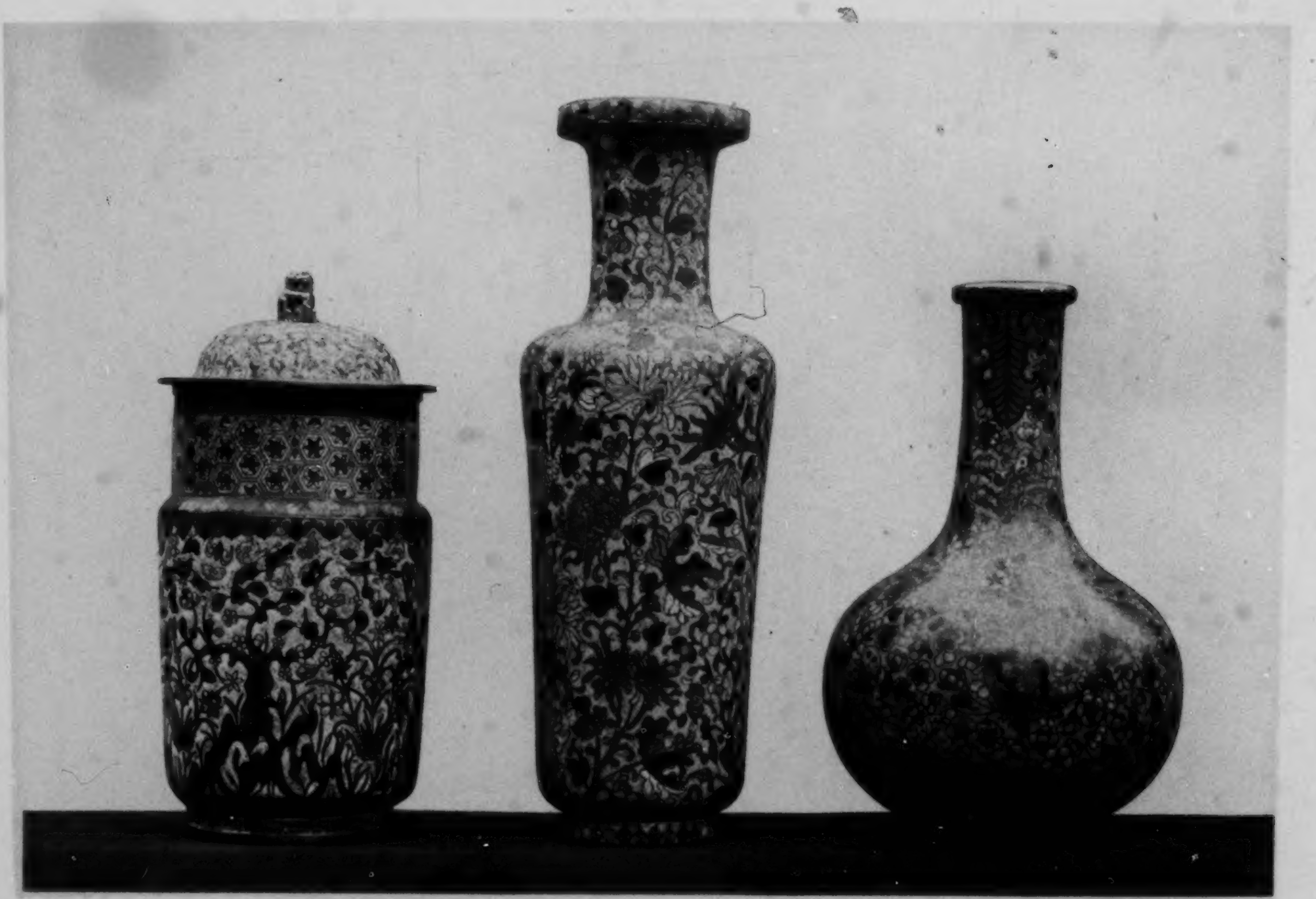
PLATE: painted with birds and flowers in enamel, of bright colours. Chinese. 18th century. *Lent by Mr. R. H. Soden Smith.*

1078.

BOWL AND STAND: painted in enamel; of the same character as the last. Chinese. 18th century. Diam. 9 in. *Lent by Mr. R. H. Soden Smith.*

1079, 1080, 1081.

SET OF THREE EWERS: with cover, painted like the last. Chinese. 18th century. H. (of largest), 18 in. *Lent by Mr. R. H. Soden Smith.*



1037.
VASE AND COVER, CHINESE
CLOISONNÉ ENAMEL.
Belonging to Admiral the Hon. Sir H. Keppel, K.C.B.

1052.
VASE, OLD CHINESE ENAMEL.
12TH CENTURY.
Belonging to Mr. J. L. Bowes.

1056.
BOTTLE, CHINESE CLOISONNÉ
ENAMEL.
Belonging to Mr. H. Durlacher.

VICTORIA AND ALBERT
LIBRARY
MUSEUM

1082.

Bottle and Cover: double bulb-shaped, painted in enamel in rich colours on dark blue. H. 12¼ in. Chinese. 18th century. *Lent by Mr. R. H. Soden Smith.*

1083, 1084.

Pair of Vases: painted in enamel; of the same character as the last. Chinese. 18th century. H. 13 in. *Lent by Mr. J. L. Bowes.*

1085.

Casket: cloisonné enamel, with cover, supported on legs. Chinese. H. 17 in. *Lent by Mr. J. Furley.*

1086.

Bottle: cloisonné enamel. May flowers and butterflies on deep blue. Old Chinese. H. 14¼ in.

See Photograph. *Lent by Mr. H. Durlacher.*

1087.

A Large Cistern: on legs; gilt metal, covered with cloisonné enamel of a dark blue, with bold designs of flowers. Chinese; from the Summer Palace. *Lent by Lord Wharncliffe.*

1088.

A Large Cistern: on legs; gilt metal, covered with cloisonné enamel of a dark blue, with bold designs of flowers. Chinese; from the Summer Palace. *Lent by Lord Wharncliffe.*

1089.

Cistern: gilt metal covered with cloisonné enamel, with designs of red fishes and water-lilies; a rich and beautiful example of colouring. Old Chinese. *Lent by Lord Wharncliffe.*

1090.

Small Match Pot: covered with cloisonné enamel. Old Chinese. *Lent by the Rev. Montague Taylor.*

1091.

Bottle: gilt metal, covered with cloisonné enamel of green and black. Old Chinese. *Lent by the Rev. Montague Taylor.*

1092, 1094.

Two Vases: one on three ball feet, with metal handles, covered with green cloisonné enamel. Old Chinese. *Lent by the Rev. Montague Taylor.*

1093.

VASE: square, with elephant handles; gilt metal, covered with green cloisonné enamel. Old Chinese. *Lent by the Rev. Montague Taylor.*

1095.

CYLINDRICAL JAR: on three legs, gilt metal, covered with cloisonné enamel, green ground, with dark green leaves and rim of jasmine. Old Chinese.
Lent by the Rev. Montague Taylor.

1096.

VASE: with handles; cloisonné enamel throughout. Old Chinese.
Lent by the Rev. Montague Taylor.

1097.

SMALL VASE: with a neck and two loops each side of the mouth; gilt metal, with green cloisonné enamel. Old Chinese. *Lent by the Rev. Montague Taylor.*

1098.

NECKLACE: of gilt metal beads with pendant in the form of a butterfly; painted enamel. W. 8 in. No. 2186.—'55, *South Kensington Museum.*

1099.

BASKET: on feet, enamelled on silver in relief. *Lent by Mr. W. Tayler.*

1100.

VASE: gilt metal, with rims and horizontal bands of metal-work, and spaces between, richly decorated with cloisonné enamel. Old Chinese. *Lent by Sir R. Wallace, Bart., M.P.*

1101.

SPITTOON AND COVER: a flattened sphere standing on legs; blue cloisonné enamel. Chinese. *Lent by Mr. G. Wallis.*

1102.

SQUARE TRAY: cloisonné enamel on turquoise ground. Chinese.
Lent by Mr. J. Falcke.

1103.

VASE: with handles, standing on straight legs, covered with turquoise cloisonné enamel, with a row of worked metal bosses round the body. Old Chinese. H. 12 in.
Lent by Mr. A. Wells.

1104.

Square Tray: cloisonné enamel on turquoise ground. Chinese.
Lent by Mr. J. L. Bowes.

1105.

Pilgrim's Bottle: with branches on a turquoise ground, cloisonné enamel. Chinese.
Lent by Mr. J. Falcke.

1106.

Bird: covered with cloisonné enamel. Chinese. *Lent by Mr. J. Falcke.*

1107, 1108, 1111.

Set of Five Small Pieces: two narrow vases, two candlesticks, and a larger vase; cloisonné enamel on turquoise ground, and the medal in relief. Chinese.
Lent by Mr. J. Falcke.

1109, 1110.

Two Small Match Pots: cloisonné enamel. Chinese. *Lent by Mr. J. Falcke.*

1112.

Vase and Cover cloisonné enamel, black ground, with white and blue flowers. Chinese. *Lent by Mr. J. Falcke.*

1113.

Beaker: on a gilt stand, cloisonné enamel. Chinese. *Lent by Mr. J. Falcke.*

1114.

Ewer: gourd-shaped, with handle and spout, on a gilt stand. Chinese.
Lent by Mr. J. Falcke.

1115, 1116.

Caskets: a pair, cloisonné enamel, with birds and flowers on a blue ground. Fine examples of composition. Old Chinese. L. 17 in., W. 13 in. *Lent by Mr. H. Durlacher.*

1117.

Set of Thirty-five Beads: enamelled in minute geometric patterns of blue and green cloisonné enamel. Old Japanese. *Lent by Dr. Lilburne, R.N.*

1118.

Vase: on straight legs, covered with cloisonné enamel of a soft brown colour, with singularly delicate metal lines. Old Chinese. *Lent by Mr. R. Napier.*

1119.

Vase and Cover: of Japanese champlevé and cloisonné enamel. It is shaped like a human heart, the end inclining upwards. It grows like a pear on a stem of gilt metal, from which leaves and blossoms spring, some of the leaves and blossoms filled with enamel. The stalks of the pear tree bend down and make feet for the vase.

The colour is white, dying into red in the point, and a stem of a fruit tree, with buds, flowers, leaves and a large fly on one part, trails over the whole piece, breaking up the ground with various colours. Old Japanese. H. 5¼ in.

No. 883.—'69, *South Kensington Museum.*

1120.

Covered Vase: with monster handles and feet, and a kylin on the cover; blue cloisonné enamel. Chinese. *Lent by Mr. G. Wallis.*

1121, 1122.

Two Basins: covered with cloisonné enamel, arranged in ciphers with dynastic marks on the bottom of each. Chinese. *Lent by Mr. Percy W. Doyle, C.B.*

SERIES OF JAPANESE CLOISONNÉ ENAMEL VASES, &c.

(Information regarding the Age communicated by the Exhibitor.)

1123.

VASE: of Chinese character and ornamentation, with medallions containing three-clawed dragons. On the under side a medallion has received only the first filling and firing of the enamel. Old Japanese. H. 27½ in.
Lent by Mr. J. L. Bowes.

1124.

TEMPLE LAMP: decorated with champlevé enamel, probably used in a private imperial temple. Old Japanese. H. 62½ in. *Lent by Mr. J. L. Bowes.*

1125.

VASE: bulbous, with handles, ornamented with five medallions, containing banners, flowers, a *Kirin* and a stork. Old Japanese. H. 30 in. *Lent by Mr. J. L. Bowes.*

1126, 1127.

PERFUME BOXES: ornamented with minute scroll-work. Old Japanese.
Lent by Mr. J. L. Bowes.

1128.

VASE: of bulbous form, with long neck and trumpet-mouth, decorated in cloisonné enamel, with peonies, all of brilliant colours. Japanese. Belonging to the intermediate period. H. 14½ in. *Lent by Mr. J. L. Bowes.*

1129.

Deep Basin: on very dark green ground. The cloisons are delicately soldered in their places, and the pastes are unusually hard and well polished. A corresponding piece is in the South Kensington Museum collections. Old Japanese. Diam. 4½ in.

Lent by Mr. J. L. Bowes.

1130, 1131, 1132.

Coffee Service: tray, coffee pot, cup or cover. On the tray is the *Kiri* crest; on the pot the *Kiku* crest. The cups are curious, as being enamelled on white metal, and with white metal cloisons. Old Japanese. *Lent by Mr. J. L. Bowes.*

See Photograph.

1133.

Bottle: with globular body and tall neck, covered with *Kiku* crests and small ornament. Old Japanese. H. 13 in. *Lent by Mr. J. L. Bowes.*

1134.

Deep Basin: cloisonné enamel, with central medallion, containing the fish *Koy*, with three red fishes and bands of colour outside. Old Japanese. Diam. 7½ in.

Lent by Mr. J. L. Bowes.

1135.

Covered Jar: covered with scroll-work and diaper, having four medallions and showing the imperial crests. Old Japanese. H. 10½ in. *Lent by Mr. J. L. Bowes.*

1136.

Tea Service: tray, teapot and two cups and saucers, covered with elaborate diaper and rosette patterns. Old Japanese. *Lent by Mr. J. L. Bowes.*

1137.

Hibatchi: elaborately decorated with scroll-work and diaper; with a central medallion on the cover, containing a four-clawed dragon. Old Japanese. Diam. 13½ in.

Lent by Mr. J. L. Bowes.

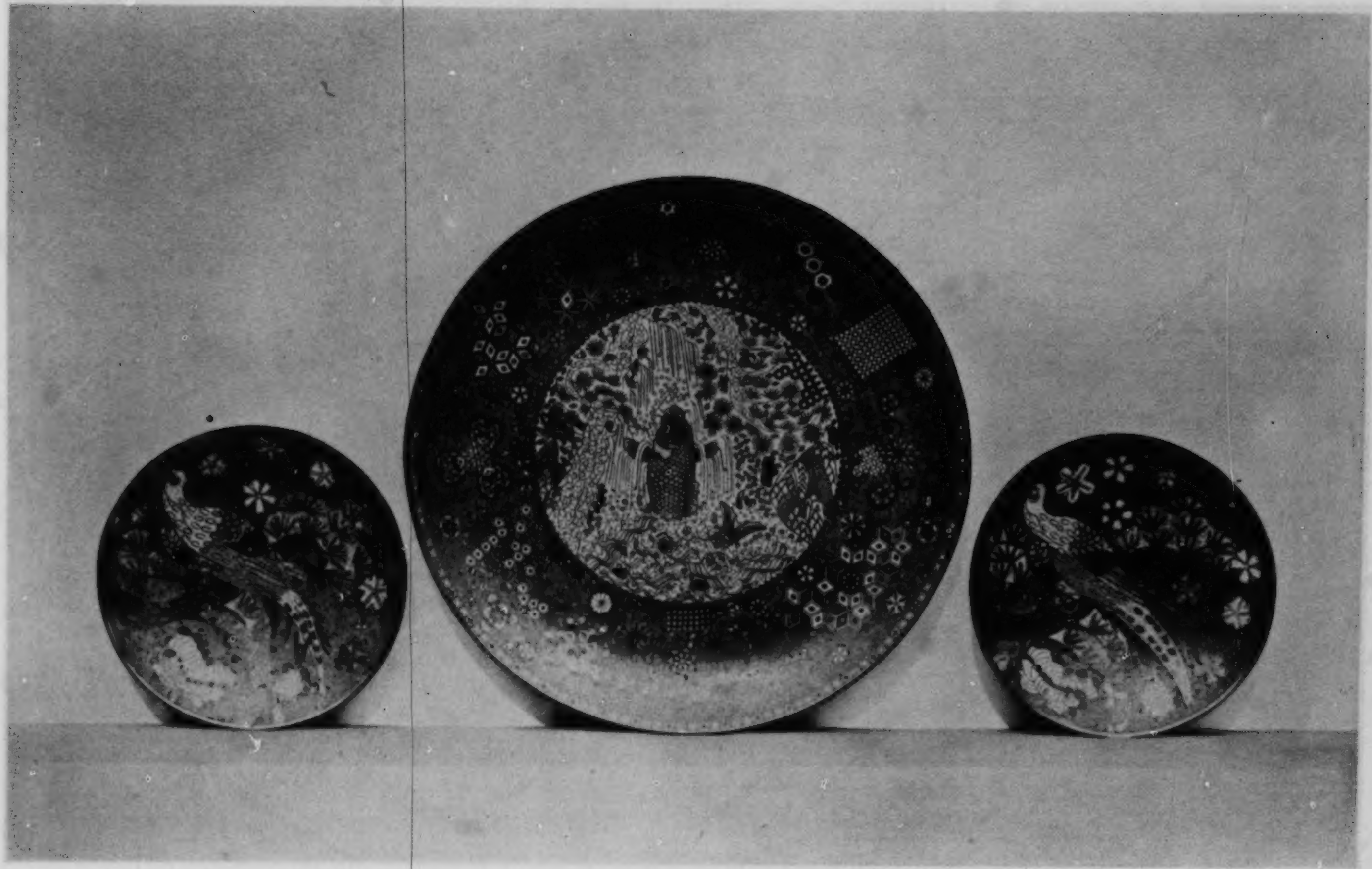
1138.

Vase: with handles; of curious form and fine workmanship, covered with minute ornament. A remarkable example. Old Japanese. H. 18 in.

Lent by Mr. J. L. Bowes.

1139.

Covered Bowl: on the cover a large medallion contains an eagle fighting a three-clawed imperial dragon. Medallions on the bowl contain representations of the *hoho* and the *Kiro* crest of the Tenno. A *Kiku* crest is seen in another. Old Japanese. H. 11½ in., diam. 14½ in. *Lent by Mr. J. L. Bowes.*



1155, 1130, 1156.

TWO PLATES AND TRAY IN JAPANESE CLOISONNÉ ENAMEL.

Belonging to Mr. J. L. Bowes.

VICTORIA AND ALBERT MUSEUM
LIBRARY

1140.

BASIN: with figures of Japanese divinities outside. Old Japanese. Diam. 7 in.
Lent by Mr. J. L. Bowes.

1141.

SHALLOW BASIN: enamelled on both sides; a peacock inside; dark green, with figures, outside. Old Japanese. Diam. 10¼ in. *Lent by Mr. J. L. Bowes.*

1142.

CUP: Japanese enamel, of coarse workmanship. *Lent by Mr. J. L. Bowes.*

1143.

OCTAGONAL SAUCER: cloisonné enamel. Old Japanese. Diam. 6 in.
Lent by Mr. J. L. Bowes.

1144.

BASIN AND DISH: similar workmanship to No. 1159. Diam. 6½ in.
Lent by Mr. J. L. Bowes.

1145.

CANDLESTICK: with straight stem, decorated with scrollwork and rosettes. Old Japanese. H. 22 in. *Lent by Mr. J. L. Bowes.*

1146.

VASE: with handles. Similar to No. 1138. H. 13½ in. *Lent by Mr. J. L. Bowes.*

1147, 1148.

TWO SMALL CUPS: cloisonné enamel, with scroll-work and flowers. Old Japanese.
Lent by Mr. J. L. Bowes.

1149.

DEEP DISH: enamelled both sides, very thin; a peacock inside, green with spiral lines outside. Old Japanese. Diam. 12½ in. *Lent by Mr. J. L. Bowes.*

1150, 1151.

TWO BOXES: covered with enamel in minute patterns. Japanese.
Lent by Mr. J. L. Bowes.

1152.

COVERED JAR: of design and decoration similar to No. 1135. Old Japanese. H. 15½ in. *Lent by Mr. J. L. Bowes.*

1153.

Bowl: ornamented inside with a *Kirin* and floral sprays, and with fan-shaped medallions on the outside. Old Japanese. Diam. 13 in. *Lent by Mr. J. L. Bowes.*

1154.

Basin: enamelled on the outside only with minute scale-work, in cloisonné enamel. Old Japanese. Diam. 4¼ in. *Lent by Mr. J. L. Bowes.*

1155, 1156.

Plates: of coarse workmanship. Modern enamel. Diam. 7½ in.
See Photograph. *Lent by Mr. J. L. Bowes.*

1157.

Dish: with medallion in the middle, containing the *hohos* and a *Kiri* crest. Supposed to commemorate some special event in the imperial family. Old Japanese. Diam. 18 in. *Lent by Mr. J. L. Bowes.*

1158.

Dish: decorated like the last, with *hohos* resting on branches of the imperial tree. Old Japanese. Diam. 15 in. *Lent by Mr. J. L. Bowes.*

1159.

Square Dish: in cloisonné enamel, with a *Kyrin* inside. Under the dish the *Kiku* crest of the Mikado is four times repeated. Old Japanese, of a later date than the foregoing. Diam. 12¼ in. *Lent by Mr. J. L. Bowes.*

1160.

Dish: cloisonné enamel, with lilac medallion, powdered with small circles. Old Japanese. Diam. 13¼ in. *Lent by Mr. J. L. Bowes.*

1161.

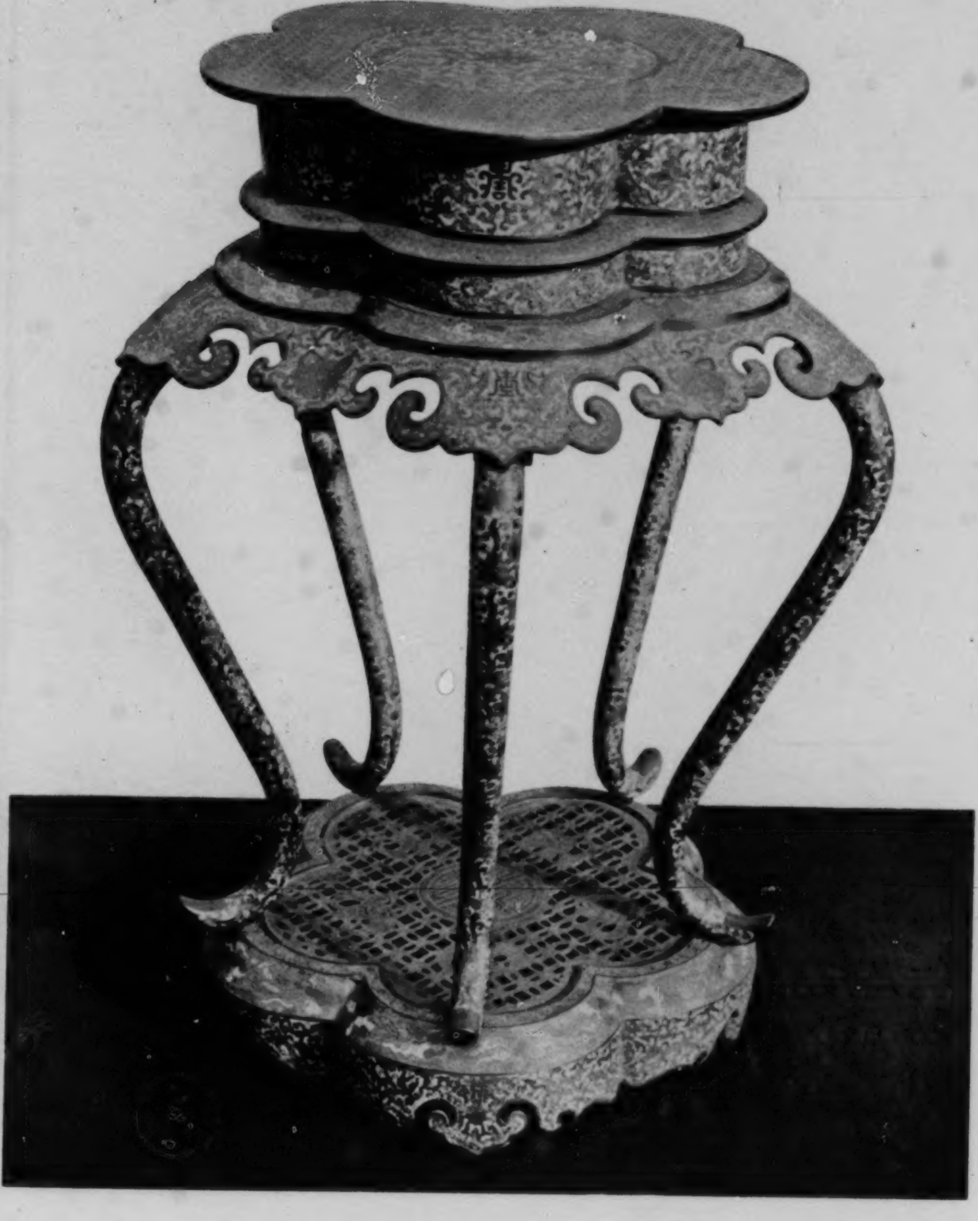
Dish: with circular medallion on it, containing a man striking an animal; a rare use of the figure. Old Japanese. Diam. 14¼ in. *Lent by Mr. J. L. Bowes.*

1162.

Oblong Dish: covered with small ornament of sober hue. Old Japanese. L. 9¼ in. *Lent by Mr. J. L. Bowes.*

1163.

Oblong Dish: Japanese enamel, with red flowers and sacred birds. *Lent by Mr. J. L. Bowes.*



1169.

ALTAR, ELABORATELY DECORATED WITH CHINESE CLOISONNÉ ENAMEL.

From the Summer Palace of Pekin.

Belonging to the Hon. F. C. Bruce.

VICTORIA & ALBERT MUSEUM
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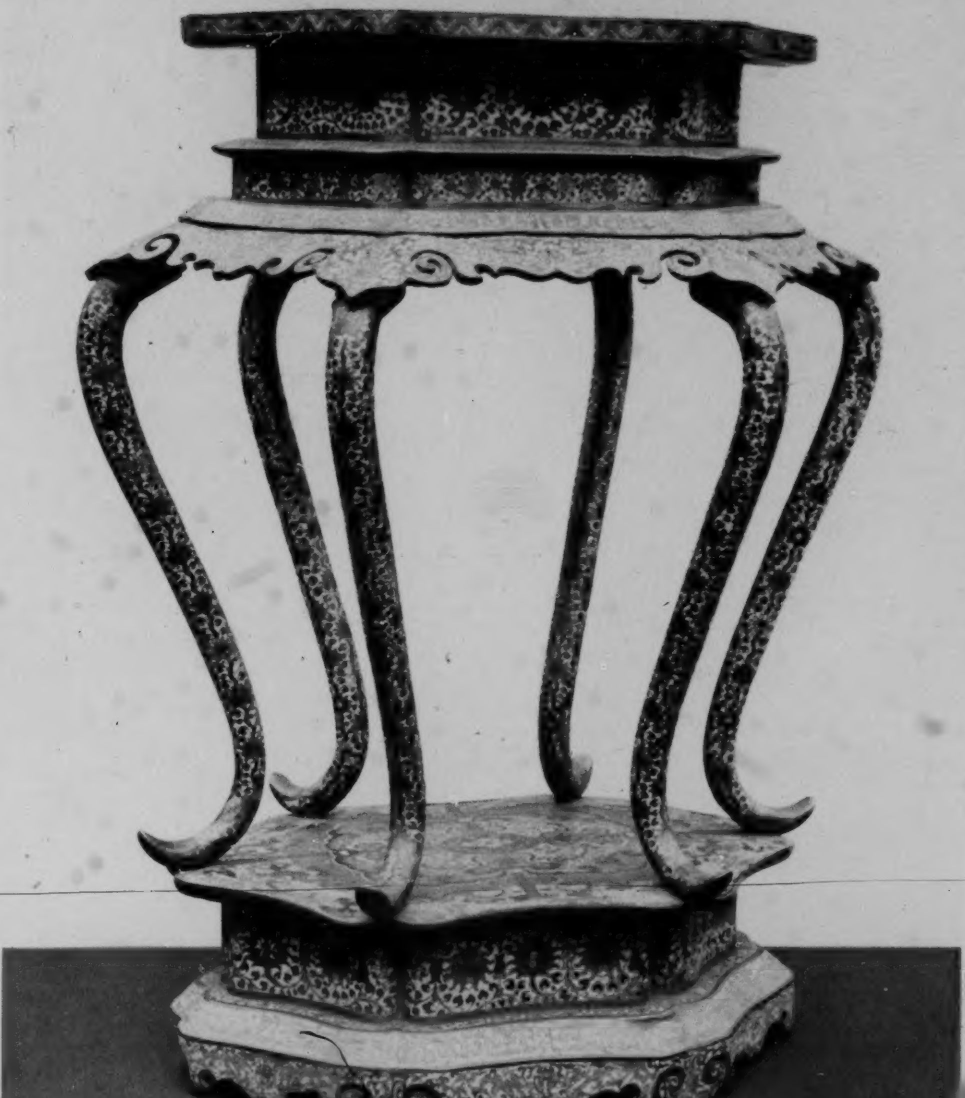

1172.

ALTAR, ELABORATELY DECORATED WITH CHINESE CLOISONNÉ ENAMEL.

From the Summer Palace of Pekin.

Belonging to the Hon. T. C. Bruce.

VICTORIA AND ALBERT MUSEUM
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1164.

OBLONG DISH: covered with small ornament, with the beautiful mountain, *Fusiyama*, in a medallion. Old Japanese. L. 9½ in. *Lent by Mr. J. L. Bowes.*

1165.

OVAL DISH: ornamented with a three-clawed dragon and with diapered margins. Old Japanese. L. 15 in. *Lent by Mr. J. L. Bowes.*

1166.

OVAL DISH: ornamented in cloisonné enamel, with a central medallion, containing a standard rising from a tent. Old Japanese. L. 15 in. *Lent by Mr. J. L. Bowes.*

1167.

DISH: decorated in cloisonné enamel, with great delicacy of execution, with medallions containing the *hoho* and the imperial tree (Paullownia Imperialis). Diam. 13½ in.
Lent by Mr. J. L. Bowes.

1168.

DISH: covered with minute ornament, a central circular space filled with diaper work, and others radiating from it. Old Japanese. Diam. 13 in. *Lent by Mr. J. L. Bowes.*

1169, 1170.

TWO ALTARS: on shaped legs, covered with cloisonné enamel, in elaborate designs. Chinese. *These and the following six pieces are from the Summer Palace of Pekin.*
See Photographs. *Lent by the Hon. T. C. Bruce.*

1171.

TRIPOD VASE: covered, with dragon handles, cloisonné enamel. Chinese.
Lent by the Hon. T. C. Bruce.

1172.

VASE: in the form of a Kylin, the head and mane winged. Richly decorated with cloisonné enamel. Chinese. *Lent by the Hon. T. C. Bruce.*

1173.

BULBOUS VASE: with handles, cloisonné enamel with large flowers. Chinese.
Lent by the Hon. T. C. Bruce.

1174.

VASE: with contracted neck and foot; cloisonné enamel. Chinese.
Lent by the Hon. T. C. Bruce.

1175.

Angular Incense Burner: on four feet, with Kylin on the cover. Cloisonné enamel. Chinese. *Lent by the Hon. T. C. Bruce.*

1176.

Polygonal Dish: on four feet, cloisonné enamel. Chinese.
Lent by the Hon. T. C. Bruce.

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BASIC TABLE: FREQUENCIES OF PROCESSES ACCORDING TO AREA AND PERIOD[a]

	Late and Inca Cultures								Middle Cultures						Early Cultures				
Valley	Moche	Moche	Chancay	Ancon	Chincha	Ica	Nasca	Nasca	Moche	Lima	Ica	Ica	Nasca	Nasca	Supe	Cañete	Pisco	Nasca	Nasca
Site and Culture	Chanchan, Late Chimu	*Moche H, Late Chimu	*Site A, Late	*Late	Late Chincha	Late Ica	Late Ica	*Late Ica	Site A, Tiahuanacoid	Nievería, Aramburu, "Early" Lima	Sites M, C, Z, Middle Ica	Site E, Epigonal	Epigonal (and Y)	*Epigonal (and Y)	Puerto, "Primitive"	Cerro del Oro, "Early" Cañete	Paracas	Sites F, *A, *H, Early Nasca	Early Nasca (incl. *4)
Number of Specimens	7	75	18	27	75	42	64	32	10	20	53	8	9	48	16	14	7	13	117
Yarns:																			
Cotton only	2	53	8	5	49	18	16	3	3	8	11	1	5	8	13	8	2	5	40
Wool only		11	2	4	2	6	29	10		8	5	1	3	21	2	5	1	8	40
Cotton and wool	5	11	8	18	24	18	19	19	7	4	37	6	1	19	1	1	4		37
Warp-weft Techniques																			
Plain weave, no. of specimens[b]	3	60	11	8	65	26	24	13	7	13	20	5	8	17	13	10	6	7	95
1. 1 warp, 1 weft		22	11	8	28	16	24	9	4	13	12	5	6	16	2	8	6	7	91
1a. 2 warps, 1 weft	3	37			34	2			3				1		4				
1b. 1 warp, 2 weft					1	7		5			3	1			7				
1+ Interlocking warps, weft						2					5			1		2			4
Basket type		4			9				1				1						
Tapestry, no. of specimens[b]	5	17	10	19	17	13	26	22	1	7	32	3	2	24	1	1		1	12
Monochrome	4	16	6	16	7	3	3	3			4	1	1	7	1				4
Kelim	4	3	6	12	12	6	2	3	1	4	3	1	1	7		1		1	5
Eccentric	1	2	2	11	9	3	2	3	1	2	1	1		10		1			3
Interlocking-weft manipulation				1		3	5	12		4	27	2		12					1?
Underfloat weft				2		4		1			26	1		1					
Single warps wound			1	3					1	2			1			1			1
Figure 8						3	19	9		1	2		1	4					3
Twill types							1			1									
Double cloth																			
2 warps, 2 weft; variants				1	3	1			1		5		2	1?					1
2 warps, 1 weft			1?				3							1					
Pattern weave, no. of specimens[b]		1	3	5	10	2	5	2	4	1	3		2	11					12
Single-face, underfloat warps					5		3		3		1		2	5					4
Single-face, underfloat weft			1	1	1						2								
Double-face, 1 warp, 2 weft			2	4	1	2	2	2		1				7					5
Double-face, 2 warps, 1 weft		1			3		1		1										3
Wrapped weave																			
Single weft						2	7	10			6								1
Multiple weft						1		5											
Gauze weave			3	4		3				1				1					3
Single-element Techniques																			
Half-hitching, coil without foundation	1					1		6		1				1				1	2
Netting, with knots				1													1	1	1
Knitting[c]				1	1	1		1		1	20	1		9		1	4	2	25
Plaiting: Braids, no. of specimens[b]		1		1	1	4	30	13		2	4		2	12		1		1	9
Round							21	6		1			1	5					3
Flat		1		1	1	1	3	3		1	3			7		1			11
Square					1	3	21	8			1		1	1				1	
Plaited finish of warps, basketry type	1			2			2							1		1			
Twine-plaiting, "lace"													1	5		1			6
Weave-plaiting, cords													1	2					1
Superstructural Techniques																			
Brocade, no. of specimens[b]	3	5	1	2	20	4	2	3	2		4	4		2					3
Single-face	2	5	1		17	3		1											
Double-face	1			2	6	1	2	2	2		4	4		2					
Pile weave								1						1					
Edge finishes, no. of specimens	3	40	1	3	15	5	10	13	2	2	5			13	3	2		4	16
Fringes																			
Applied		16	1	3		1	4	6		1	4			9		1		2	7
Warps left unwoven	1?	9			3		1		2						2			2	6
Extra length weft		10			9					1									4
Tassels	2	10			5	5	8	12			4			6	1	1			3
Stitchery:																			
Seaming, etc.																			
Whipping	4	40	8	4	38	8	13	10	3	2	11	2		12	5	1		1	26
Saddlers'				3	1	4	6	3		2	3	1	1	3				1	2
Running		4			7	3	5	3	1					5	2				4
Wrapping of core						2	2	4			2				1				
"Warps" added to edge										1									2
Embroidery, no. of specimens[b]		16			9	4	14	12	3		3	1		6	1	1	4		25
Blanket		2					2	7						2					
Outline		2			1			1							1		4		12
Needleknitting					3	3	11	4			3	1		1		1			3
Couching					1														
Chain		7			2														3
Figure-8		3							3										
Seaming stitches for embroidery		2			2	1	1							3					7
Devices to Vary Effect																			
Yarn spinning:																			
Slack			1		2	3									4	14			
Crêpe	5	57	9	5	50	7	2	13	8		3	1		7	9	1		2	9
Two-tone						1	1			1	2					1		3	
Structural, set-up of loom																			
Warp face, plain weave		10	1	1	20	12	12	3	3	5	8	3	5	8		3	1	3	25
Drawing in for stripes, patterns		1	3	2	23	9	12	1	5	1	13		3	11	1	2	1	1	34
Scaffolding weft for interlocking plain						2					3			1		2			2
Scaffolding weft for shaping web						1								1					
Warp locking, end-to-end					1		1				1			1					3
Tab formation			3	1				1						1					5
Loom-joining of widths		1						3			1			1					2
Spaced warps, fringes, netted effects					7	2													3
Tubular construction							2							1		1			1
Weft element manipulation																			
Color changes, cross stripes	3		3	11	9	4		1		1	1		2	2	2				8
Weft grouping, for size	1	6	1	3	12	9	2	5		1	3	4	2		7	1			1
Weft lock, tapestry				1	2	5	7	4	2	1	26	2	1	4		2			2
Warp lock, tapestry							2	10		3	1	1		10		1			
Warp-weft lock, tapestry																			1
Counterpairing						1		3											
"Facing" one color with another							5	4											
Double set of weft, plain weave					4														3
Weaving techniques																			
Loose beating up		9			21	3		3		1	5	3	2	1	5	2		4	5
Weft-to-warp change														1					1
Padding yarns introduced						1	13	14			1?	1		1		1		1	
Kelim slot for neck opening		3			6		1												2
Single-element manipulation																			
3-dimensional knitting																		1	11
Counterpairing, embroidery														1					1
Plaiting-element manipulation																			
Color variation in braids						2	5				4		1	1		1		1	
Surface decoration																			
Painting		4			2													2	1
Tie-dyeing			1				1			1			1			1			
Feather bands		1				1		2											1

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[a] Asterisks denote lots whose period is inferred—not determined by associational data obtained in excavations.

[b] Frequencies of subvarieties of a process may total higher than the figure given for the process, because of co-occurrence in one specimen of several subvarieties. This is true especially of plain weaves and tapestries.

[c] Totals include examples of 3-dimensional knitting, a subvariety differing only in shape.